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VARIETY

VOL. XI., NO. 4.

JULY 4, 1908.

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Friday Evening, JULY 3rd, 1908

JULY 3RD

VARIETY

VOL. XI., NO. 4.

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PRICE TEN CENTS.

SULLIVAN-CONSIDINE RUMORED BOOKING THROUGH MORRIS

Reports Believed to Be Well Founded. No Confirmation Obtainable, Nor Information Given. Deal Thought to Be in Process of Closing.

Rumors for a week past have been strongly pointing to the William Morris office acting as the booking agent for the Sullivan-Considine Circuit. The stories have been spread by vaudeville artists who have sought engagements on the Western time.

Acts have been reported as having secured Sullivan-Considine dates through application at the Morris office for time, while other artists say they have been informed at the S.-C. New York branch if contracts were given, they would have to come through the Morris office.

At the office of the William Morris agency Mr. Morris declined to go into the reports at all. Neither a denial or a confirmation could be obtained.

The rumors are believed to be well grounded. It is only the absence of John W. Considine from New York at present preventing the acceptance of the report finally. From information had, Mr. Considine will be in New York shortly.

The conditions surrounding the Sullivan-Considine Circuit in relation to its bookings are peculiar at present. Since the Western States Managers' Association placed its Eastern agency in the office of Pat Casey, there have been prevalent reports of Considine's dissatisfaction with the Orpheum Circuit, with which he is allied through the present list of four theatres to be booked by the Orpheum in the northwest.

When the agreement between the Sullivan-Considine and the Orpheum was executed, it was said that S.-C. limited themselves not to charge over an admission of thirty cents in any other house operated by it, and not booked through the Orpheum Circuit. This transaction was entered into to avoid a conflict between the S.-C. and the Orpheum, the latter threatening to invade the S.-C. territory.

Considine also planned to outgeneral the Western States, which includes the Pan-

tages houses in the northwest, that chain seeming to loom up strongly then.

The deal with the Orpheum closed, Considine was greatly surprised some time after to learn that the Western States had placed its bookings with the Casey Agency, generally reputed to be in high favor with both the eastern and western end of the United Booking Offices. The common presumption arising out of the Western States-Casey arrangement was that the Western States and the Pantages houses would be "protected" while the Casey office booked. This deal was credited to Martin Beck and Morris Meyerfeld, Jr., the heads of the Orpheum Circuit.

Reaching New York in haste when the first intimation of the pending transaction with his opposition was given out, Considine arrived after the agreement had been signed. It was reported he was furious. A report at once spread that the S.-C. Circuit would seek the Morris office. It was also reported that Beck's efforts to soothe Considine and lead him to believe the W. S.-Casey move had been a strategic one, for the best interests of all concerned had failed, and Considine left New York "hopping mad."

It is thought that either the Morris office will place acts on the Sullivan-Considine Circuit, or become the general booking offices for it. There are from ten to fifteen weeks on the Western circuit capable of playing acts up to \$400 weekly.

BACK TO OLD PRICES.

Chicago, July 1.

The Olympic has reverted to its former scale of admission. The best orchestra seats are now 50 cents, with 75 cents for the boxes.

Of late front seats on the lower floor have been 35 cents. Eight acts and two shows daily are given at the regular "continuous" prices.

"THAT" QUARTET SEPARATES.

With the return home of Sylvester, Jones, Pringle and Morrell, who compose "That" Quartet, the story printed in VARIETY two weeks ago of a split in the organization was confirmed.

Frank Morrell, the counter-tenor of the four, has signed with Cohan & Harris' Minstrels for the coming season.

The engagement scheduled for Hammerstein's Roof, July 13, has been placed back for a week or so to allow of rehearsals for the new act.

European time offered the act, which was not satisfactory to all of the members, is said to have caused the division. Morrell was anxious to remain on the other side.

The trio, Sylvester, Pringle and Jones, will continue the act under the same title "That" Quartette, having added this week been well known in association with min-in place of Morrell, Billy Redman, who has strel organizations.

ROSE COGHAN IN LEGITIMATE.

Chicago, July 1.

It is reported here Rose Coghlan will abandon vaudeville for next season, at least, having decided to return to the legitimate as a member of John Drew's company.

ELKS BUILDING THEATRE.

Chicago, July 1.

The Santa Fe Lodge, No. 460, of Elks propose to build a theatre at Santa Fe, N. Mex., according to the reports of the committee appointed, and the plans have been submitted. The structure will cost \$50,000. Work will begin immediately.

\$100,000 HOUSE IN MINNEAPOLIS.

Chicago, July 1.

The "Miles," Minneapolis, owned and operated by C. H. Miles, part owner of the Majestic, St. Paul, will be opened to the public in November.

The new theatre, devoted exclusively to vaudeville, will occupy the premises at 7th Street and Nicollet Avenue. The building will have three stories and cost about \$100,000. The seating capacity will be 1,500.

TWO HITS IN LONDON.

(Special Cable to Variety.)

London, July 1.

Charlotte Parry in "The Comstock Mystery," and Milt Wood, the dancer, opened in London Monday at the Oxford.

Each was a decided hit.

A LITTLE BRONX HOUSE.

Up at the corner of Wendover and Park Avenues, Borough of the Bronx, there is a sign on a newly erected building, reading "The Dream of the Bronx Realized."

It then goes on to say that, commencing Aug. 1, the "Bronx Theatre," which the building is called, will give vaudeville shows, with a dash of moving pictures—not the reverse.

Arthur Jacobs and Louis Malvin will be the managers. The band-box has a seating capacity of 600. Four acts will be played weekly.

HIGH LICENSE BILL.

New Orleans, July 1.

A bill has been introduced in the State Legislature by one Samson, providing that vaudeville theatres situated in towns of over 25,000 inhabitants be taxed \$5,000 yearly. The bill has been approved by the Ways and Means Committee.

QUIT OHIO CIRCUIT.

Cohan & Harris are reported to have disposed of their interests in the Ohio Circuit, a chain of about 100 one-night stands in the Middle West. The holdings were taken up, according to the same statement, by a syndicate composed of Nixon & Zimmerman, M. Reis and Julius Cahn.

ARTISTIC NUDENESS.

London, June 23.

"My idea is that the clothing should conform as nearly as possible to the character I am interpreting," observed Maud Allan, the "Salome" dancer. For that reason Miss Allan declines to wear tights when dancing.

Miss Allan also says a woman can truly love but twice; the "first love," and the love of maturity.

FRED NIBLO ELECTED RATS' "BIG CHIEF"

New Board of Directors and Other Offices Filled by Election.

The result of the election for new officers of the White Rats was announced at the meeting of the organization on Tuesday night.

In the contest for President or "Big Chief" of the order, Fred Niblo won by a narrow margin from Geo. Evans. Edmond Esmonde was also a contestant for the highest place.

The other officers, including the new Board of Directors, are as follows:

Little Chief—Junie McCree.
Secretary—Walter Waters.
Treasurer—Harry Hayes.
Chaplain—James F. Dolan.
Rap Rat—Hugh Mack.
Guard Rat—Major Burk.
Prop. Rat—Rube Welch.
Nectar Rat—Chas. B. Lawlor.
Jest Rat—Bert Leslie.
Note Rat—Fred Hylands.

BOARD OF DIRECTORS.

Tim Cronin,	Frank Herbert,
Joseph Callahan,	Edwin Keogh,
William Courtleigh,	Harry Knowles,
Will J. Cook,	Charles B. Lawlor,
Robert Daily,	Walter Le Roy,
James F. Dolan,	Bert Leslie,
Major Doyle,	Mark Murphy,
George Felix,	Sam Morton,
Frank Fogerty,	Tim McMahon,
Jack Gardner,	Frank North,
William Gould,	Charles J. Stine,
James Harrigan,	Ren Shields.

TRUSTEES.

Corse Payton, John P. Hill, William Carroll, Colie Lorella and Geo. Delmore.

On the "Oceanic" Wednesday Fred Niblo sailed for Europe. He will go to Paris after a few days in London. While in the French city, Mr. Niblo will procure an especially constructed camera for moving picture views, made by Pathe Bros. An operator will be engaged, and then the ex-vaudeville monologist will strike into the wilds of the far-off countries for natural scenes.

Mr. Niblo will return on October 15, and on Nov. 9 will commence his series of illustrated lectures in the legitimate theatres.

PASTOR'S WILL PROBABLY CONTINUE.

A Tammany Hall General Committee-man, who is in touch with movements within the organization, declared this week that in all probability Tony Pastor's Theatre would continue next fall, there being no disposition to oust the venerable institution. The idea that Pastor's was a thing of the past, he said, arose through the statement that Mr. Pastor's lease on the premises would not be renewed.

The plan of moving the Tammany headquarters to a site further uptown is merely under discussion. In the natural course of events this would take a long time to arrange, even were it already decided upon.

Although the Pastor lease will not be

renewed the Dean's possession will not be disturbed, and he will be permitted to remain at the old stand until the last minute.

PICKING "CLEAN" ONES.

Seattle, July 1.

This notice occupies a prominent place in the local dailies:

Clean Bills.

The following vaudeville houses at their performances yesterday, presented programs free from vulgarity:

Coliseum.
Pantages.
Star.

The omission of the name of a standard vaudeville house carries its own implication.

FORD AND GEHRUE IN AUSTRALIA.

An Australian production of "The Red Mill" was made at Sydney, Australia last Monday, or it will occur July 6. The cast is composed wholly of natives, excepting Johnny Ford and Mayme Gehrue, who left New York about six weeks ago to join it.

Ford will play Fred Stone's original character.

BOYCOTT SCARE OVER.

Berlin, June 20.

The "boycott" scare is dying out. The artists are now almost solidly for insisting upon a reasonable contract or fight. The report got out that the managers intended barring the International Artisten Loge members.

President Max Berol-Konorah, of the I. A. L. is stronger than ever in his position. Konorah has been dubbed "The Artists' Pope." The Lodge has held its annual outing. It was a big success.

Paul Schultze, the popular international agent, has returned from Bad-Kissingen, 13 pounds lighter than when he left.

"Resisto, the Electrical Wonder," an American act, is the drawing card at the Circus Schumann, Frankfurt.

UNITED'S CHICAGO OFFICE OFF.

The assignment of E. M. Robinson, formerly manager of Keith-Proctor Fifty-eighth Street Theatre, to Chicago, there to establish a branch of the United Booking Offices, has been recalled, at least for the present. Instead it is altogether likely that Mr. Robinson will be placed in charge of a new department in the United, handling the booking of attractions for state and county fairs.

Hitherto the United has made no effort to secure this business. There are not half a dozen important fairs in the country taking their supply of attractions from the United, the Ottawa Fair being the most important.

These fairs were not sought, but came in and asked to do business of their own accord. Following its policy of taking up the minor strings of the booking business, as the club and park departments, the new bureau will specialize on the fairs. Just what the scope of the movement will be has not yet been decided, but Robinson is looking the field over preparatory to going to work upon it.

REPORTED CINCINNATI OPPOSITION.

Chicago, July 1.

It is reported there will be opposition to Ziegler & Anderson's Columbia Theatre, Cincinnati, next season. The new vaudeville venture is to be promoted, it is said, by the same politicians who were interested previously in the Olympic there, led by John J. Ryan.

LESTER HAS AN ACT.

There will be a new act in vaudeville under the personal and exclusive direction (and management) of Lester Rose, who is a prominent figure of the Pat Casey Agency.

Lester's choice is Frankie Hart, a pretty little blonde girl, who will sing and dance, assisted by a couple of boys. Frankie will be featured by Lester. Booked solid.

A LOST MANAGER.

Chicago, July 1.

Gus Weingarten, who was manager of the Barrison Theatre, Sioux Falls, S. Dak., decamped with the receipts of the box office, leaving the salaries of acts playing there unpaid.

His whereabouts are not known. Among the acts minus a week's pay are Geo. W. Stewart, Hoyt and McDonald, and Floyd Mack.

JULIA ROONEY WANTS A DIVORCE.

Mrs. J. D. Welton, otherwise Julia Rooney, of the Rooney Sisters, wants a divorce from her husband. Miss Rooney says she will charge abandonment and non-support and to secure a divorce on these grounds will establish a residence in a State where those allegations, if supported, are sufficient to untie the matrimonial bonds.

J. D. Welton, Miss Rooney's husband, corresponded with his wife for two years before marriage. They met, and three days after Miss Rooney became his wife. That was on March 23, 1906. Miss Rooney lived with her husband for twenty-four hours, when they parted until the recent trip to Europe made by the girls. Mr. Welton accompanied them then.

MASS MEETING AT COLONIAL.

Chicago, July 1.

The mass meeting to be held here by the White Rats on Friday, July 3, at which Harry Mountford, secretary to the Board of Directors, will be the principal speaker, will take place at the Colonial Theatre, loaned for the occasion by Geo. W. Lederer.

A "scamper" will follow the meeting.

ADDITIONS TO "MIMIC WORLD."

Philadelphia, July 1.

Will West, Geo. W. Monroe and Junie McCree have joined "The Mimic World" which opens at the Casino, New York, next Monday night after two weeks at the Lyric here.

ALICE LLOYD'S LAST WEEK.

Next week (July 6) at the Fifth Avenue, Alice Lloyd will make her farewell American appearance before returning from Europe to star at the head of the F. Ziegfeld, Jr.-Klaw & Erlanger production.

Miss Lloyd will sail July 15 on the "Lusitania," coming back to New York in time to rehearse for the new piece. Miss Lloyd's American vaudeville engagement has been prolonged some time beyond the contracted time, due to the demand for her services by managers desiring the English singer to play return dates. This week she is at Morrison's, Rockaway Beach, where the McNaughtons are also appearing.

WASHINGTON SIGNS WITH MORRIS.

At the offices of William Morris, it was announced this week that the new house to be erected in Washington by W. F. Thomas as the head of a corporation would be booked by it, a contract having been duly executed. The theatre is expected to open by January 1.

The negotiations for a new theatre for the Morris Circuit to be erected on New York Avenue have been thrown over with the acquisition of Mr. Thomas' house on 18th Street.

Walter J. Plimmer alleged he held a booking connection for the Washington theatre, and his office says the deal with Morris was closed with Plimmer's consent.

"Bunk," Harry Mock's bull-dog, "assisted" Tad, the "American's" cartoonist, at the Herald Square last Sunday night, appearing as the "Bunk" of Tad's sketches.



MR. AND MRS. NAT M. WILLS.

In their auto car "The Green Dragon." Taken while on the way to Buffalo.

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Bennett's, Montreal, will start the season for the Bennett Circuit on Aug. 10, with Ottawa to follow a week later. From then on the remainder of the Bennett list will open.

It was said at the United Offices this week that the 58th Street house would open with vaudeville on Labor Day. Reports were out that the theatre would play pictures next season.

May Tully produced without taking part "The Sound of the Gong," a new sketch written by her, at the Herald Square last Sunday night. Miss Tully may appear as a monologist the coming season.

The benefit for the Mothers Rest at the Herald Square last Sunday night netted \$2,000. "Tad," the cartoonist of the "American," made his first stage appearance.

The Four Poncherries, a European act new to this country, will be among the circus attractions at the Hippodrome, New York, when the big amusement place opens. They were booked by the Marinelli office.

One Theodore Roosevelt will be at liberty after March 4 next, and although this has been common talk for several days, nobody seems to have offered him anything. We used to have really enterprising agents.

Frank Damsell, who has been cultivating a canteloupe farm in lower California, has signed with Pete Clark's "Runaway Girls" for next season. Since Mr. Damsell played New York last he has been married.

John C. Rice and Sally Cohen will rest until October before again taking up their vaudeville bookings. They have just closed a season of 43 weeks and are located at Stannard Beach, West Brook, Conn., for the summer.

Rock and Fulton, with their manager, C. L. Waterbury, are in London. The act opens July 6 at the Palace for two weeks. They are due at Hammerstein's August 3 for a run of two weeks, with an option for two more.

The actions brought by the White Rats on behalf of the Chadwick Trio and Adamini and Taylor against Manager Frank A. Keeney have been settled by Mr. Keeney. The Adamini and Taylor case did not reach the courts.

Leo Cooper, of San Francisco, is in the city awaiting an opening which will be procured by Wesley & Pineus. Mr. Cooper has a new sketch called "The Price of Power." He played in the Alcazar Stock, Frisco, for some time.

Wilbur Mack and Company presented "The Girl and the Pearl" at the Orpheum, Salt Lake City, while playing a return date. It is in "one," with special effects and two "drops." The act will remain on the Orpheum time until Aug. 30.

Eddie Leonard has returned from Europe, where he scored a big hit, to take up his part in the Cohan & Harris Minstrels. Mr. Leonard has been engaged to appear at the Tivoli, London, next spring, for a run of ten weeks.

Gus Edwards' musical production "School Days" will shortly be placed in rehearsal. Herman Timberg will be featured in it. The youthful comedian's contract to Edwards says three years, with a further option on his services.

That he did book \$45,000 worth of acts one day last week M. S. Bentham is anxious to verify by documentary proof. Bentham has been "kidded" about it since the item appeared in VARIETY. He's an agent, is Bentham, and he has a yacht.

Emma Francis will return to open at Baltimore, Sept. 7. Miss Francis has been playing the Folies Marigny, Paris, where she was engaged for two months. Offers for further time all over Europe were declined to fulfill the American contracts.

Charles W. Coleman, a former car manager for the Frank A. Robbins Circus, has been selected by Harry Jacobs as manager for his house, the Corinthian in Rochester, N. Y., playing Eastern Burlesque Wheel shows. Ed Salter was formerly manager.

In Joe Adams' restaurant on 44th Street, there is a bill of "A New York Girl" hanging on the walls. It reads "Under the management of Joe Adams and Joe Howard." "A New York Girl" played the burlesque theatres about twelve years ago.

There is a story about an act recently going over to London where the head of it informed the members they would be charged board en route on the boat, although they were under no salary during the voyage. The board was deducted from future salary.

An American will replace the late John Livingston with the Camelle Trio. Dr. E. B. Kellogg, who performed the operation for an abscess on the brain from which Livingston died, has rendered a bill to the estate of \$2,155. It will probably be contested.

Franklin and Green will open their season the third week in September. Irene Franklin (Mrs. Green) will make six changes of costumes hereafter, four on the stage. Burt Green will introduce two "classy" piano selections. They are summing at the Hotel Majestic, Sea Gate.

Charles Falke has engaged for his new Empire Circuit show "The Fashion Plates" Mike McDonald, Meyer Harris, last seen in a vaudeville act called "A Touch of East Side Life"; Canfield and Stone, Phillips Sisters, Three Lyres, Kachin Hashiami, Rose Carlin and Charley Falke himself.

Carter De Haven has been elected a director of the Ed S. Keller Vaudeville and Producing Company, in which he now has a financial interest. One of the concern's first promoting efforts will have to do with placing Flora Parker (Mrs. Carter De Haven) as a feature in a new vaudeville number.

Juno Salmo, the contortionist, left New York for Seattle, accompanied by his wife and seven days old baby. Salmo is booked to play the Sullivan-Considine Circuit. He will also visit his mother in the West, who he has not seen for fourteen years. Salmo is a native of Los Angeles.

Geo. W. Day, Techow's Cats, Powell, the magician, and Nagle and Adams open on the Western States time at Spokane to-morrow (Sunday). The Cats arrived in New York from Berlin Tuesday morning. The same afternoon the act was shipped West to make the Spokane engagement on time.

Dan Sherman and Mabel De Forrest hold their annual jubilee to-day (Saturday) at the farm in Central Park, Long Island. It is a display of fireworks, barn dance and vaudeville. Next to a circus which never plays Central Park, the De Forrest-Sherman affair is the big event of the year for the village.

Gus Edwards' "School Boys and Girls" drove up and down Broadway in an automobile Monday advertising the benefit given by Mr. Edwards at the Bijou on Tuesday, for the poor children of the city. Monday night a Broadway lounge or loafer asked "Sassy Little" (in the act) an impertinent question, and Sassy slapped him, and slapped him good.

Fred Niblo was billed and programmed to appear at the 125th Street theatre this week, without his knowledge. Mr. Niblo sailed for Europe on Wednesday. One local paper which has a fixed habit of criticising acts mistakenly programmed, went so far in its review of the 125th Street bill as to credit Mr. Niblo with saying something to the audience.

Les Jundts are playing at Olympic Park, Newark, N. J., this week. On Monday at noon they handed their baggage checks to the "expressman," who returned at 6 P. M., stating he had first gone home to "fertilize the ground and do other chores around the place." Even Wilbur Miller, the manager, had to laugh.

George Thatcher, the veteran minstrel player, returned from the mountains this week, summoned back from a trout fishing expedition by the call for rehearsals with the George Evans Honey Boy Minstrels. Mr. Thatcher was far from pleased by the summons. He had run his string of trout up to 200, and wanted to make it 250.

The theatrical colony at Bradley Beach, N. J., is assuming large proportions, although it is a staid and solemn neighborhood, where even Lawyer William Grossman can only offer his guests liquid refreshments by telling them where the bottle is, and then letting them steal it. The latest addition is Miss Bowers, a niece of Fred Bowers. Mr. Grossman's family have become regulars of long standing.

Felix Isman, one of the promoters of opposition vaudeville, will have William Faversham as one of his legitimate stars next season. The actor is now in Surrey, England. He will open September 21 in a new play by Charles Frederick Nirdlinger, called "The World and His Wife." During the season Faversham will also play in "The Code of Victor Jallot" and "The Right to Lie."

Eva Tanguay and James J. Corbett will be joint features of the bill at the Brighton Beach Music Hall week July 13. Children under twelve are now admitted to matinees at ten cents. It is Manager Dave Robinson's hope to build up the afternoon patronage through this, and the beginning augurs well. Some youngsters require two or three adults to look after them while viewing a performance, and the older people pay full price freely, satisfied with the bargain they have secured for the "kid."

WESTERN BURLESQUE WHEEL DRAWS FOR OPENING DATES

**First Stands for Regular Tour Distributed by Lot.
Season Begins August 24 and 25. Route
Practically Unchanged.**

The traveling managers of the Western Burlesque Wheel drew for their opening stands on the Empire Circuit last Tuesday at 2 o'clock. The regular season begins in forty-three theatres on August 24 or 25, according to whether the houses play Sunday shows.

Before the route laid out by the drawings becomes official it will have to be passed upon and approved by the Executive Committee, and meanwhile the directors of the Circuit decline to make it public. Before the Wheel opens the coming season it is probable that some of the managers may shift their openings by exchanging with each other, and this fact, together with possibility of the Executive Committee ordering changes, may alter the present arrangement.

As far as could be learned the route followed last season by the Wheel will hold good again. One exception is the introduction of Des Moines as a full week stand played on a guarantee. A house in Brooklyn (Williamsburg) makes another change and the readiness of the Electra, Schenectady, makes a third. These additions, however, merely close up time open last season.

According to an Empire man there are only two days of idleness on the route. These occur between Des Moines and St. Joseph, the latter a three-day stand. The shows will close in Des Moines Saturday night and open Thursday in St. Joe. Of the intervening days, two have been fixed up with optional stands and this leaves only Tuesday and Wednesday open. Kansas City, as before, follows St. Joe.

The route as drawn Tuesday, according to unofficial information, does not become operative until individual contracts with the shows have been signed by the Empire Circuit. These contracts are in the nature of booking agreements, setting forth that the Empire Circuit will play the show in the houses it controls, and the agreement does not operate after one year.

An exception to this arrangement is said to operate as between the Empire Circuit and those managers who operate Western Burlesque Wheel theatres in addition to their shows. In these cases the contract for booking the shows is said to be included in the house contract and is for a longer term than one year.

Although the regular tour does not start until the last week in August, many of the shows will make their openings as early as August 9. "Follies of the Day" will be one of these. "The Dreamlands" will also open in Albany early in August, although its regular opening date is not in these towns. The preliminary engagement was arranged before the drawings by Tom Miner and the up-State houses, "The Dreamlands" having broken all records for the Albany-Troy week.

Immediately after the drawings were completed nearly all the managers sent off telegrams asking individual managers for similar preliminary weeks. Practically all the shows opening in the Western houses will have two preliminary weeks to break their jump from New York.

Among the incidents of the session was the drawing by Barney Gerard for the "Follies of the Day" of the position following Miner's "Bohemians," of which he was manager last season.

After the meeting the managers were all busy figuring out where they were to be during the special weeks—those containing holidays. If the present selection holds Billy Watson will have drawn the prize this year, playing Washington during Inauguration week.

The makeup of the route, a work which has been given over to a committee of four by the Executive Committee of the Empire, was completed early last week and only the unavoidable absence of several managers prevented the holding of the drawing sooner.

The committee which arranged the drawings and carried them out was composed of James H. Curtin, Tom Miner, James Fennessy and Harry Martell. Mr. Curtin was absent from the city on his vacation, and Will Drew acted as substitute for him.

A plan for allotment of time by the Executive Committee was under discussion for several days. The scheme was to assign each show to open at the house owned by its manager, and then let the shows proceed in the usual manner from these starting points. It was seen that this plan would give scope for unlimited dissatisfaction and argument. If one manager was assigned an opening point from which the following ten weeks were known to be poor business during the warm weather, he might refuse to play and thus open a disagreement.

For this reason it was decided that the old method of drawing opening dates from a hat would be most satisfactory, as giving everybody an equal chance of securing the advantageous early engagements.

WILLIAMS AND ADAMS AGAIN.

After a separation of five years Joe Adams and Sim Williams will reappear for a week on the stage at the opening of Williams' "Imperials" next season.

Mr. Adams will put on the burlesque "Paris Upside Down," and play his former part in blackface in it opposite Williams. When they parted five years ago the team was known as Williams and Adams. Since then Mr. Williams has continued in the profession as a manager, while Adams has developed into a restaurateur.

The week's engagement is to illustrate to a couple of new men for the characters just how they should be played.

IRWIN'S SHOWS OPEN SAVOY.

Atlantic City, July 1.

Comstock & Gost took charge of the Savoy Monday evening, and opened with Fred Irwin's "Big Review," which it is intended will remain here for four weeks. Business so far has been good, the show being the first burlesque here in some years, and in fact the first ever offered on the Board Walk.

The house has been renovated and a number of changes made. As the show is an experiment here, it is not known how it will be taken.

To the big audience on Monday it was a hit. The Great La Dora, the dancer, and Gertie De Milt were the hits of the burlesques, while Walsh, Lynch and Company, in "Jackin's Run," scored one of the biggest hits ever in this city, and it was a surprise to find them in a burlesque company.

It is now rumored that after the engagement of the Irwin company several big musical productions will be offered here, coming through the Shubert office, and that this will be followed by vaudeville. At any rate, the people here are guessing as to the policy.

ABANDONS COLOR SCHEME.

There will be no colored people with Phil Sheridan's "City Sports" next season. Mr. Sheridan contemplated having his organization equally divided between whites and blacks, but has given up the scheme, claiming the Southern cities the Eastern Wheel shows play would object seriously to the darkened portion of the show. It was an idea not relished by white artists, as well.

\$12,000 IN FARES.

The railroad committee of the Empire Circuit (Western Burlesque Wheel) has just made its report for this year. The most important item is an increase of \$50 in the assessment of each company in the Wheel to cover the cost of transportation of all the companies to their opening stands next August.

Last season the pro rata cost was \$250. Owing to the increase of the number of girls in the chorus (from 14 to 20) \$50 is added to the assessment of each show.

Regardless of where it opens each show must turn \$300 into the treasury. The amount is the same whether the opening stand is in New York or Kansas City. The total is pooled, and out of this fund the various managers pay their first railroad jumps. The total is \$12,000. If the aggregate transportation for the forty shows is less than this each show will get a pro rata rebate.

"BURLESQUE" IN 8 MINUTES.

Chicago, July 1.

There are two concessions at "Forest Park" which offer burlesque. One is known as the "Knickerbocker Burlesquers," using "Dainty Duchess" paper, and the other is contented with the modern caption of "Burlesque and Vaudeville."

The former employs seven girls, including a young damsel who sings two songs, backed up by the other six. The performance runs about eight minutes. There is a "Paris by Night" and "Gay Paree" attraction, with living pictures also.

HANDS "MASHER" A JOLT.

St. Louis, July 1.

Ruth Everett, who is playing here in stock burlesque, discouraged a masher who had long bothered her by knocking him down on the street. The man had made it a practice to wait for the actress for several days. Miss Everett applied the usual "icy mitt" treatment as applied to unwelcome Johnnies, but he persisted.

Several days ago the same man accosted Miss Everett again. She stopped and waited for him to come within reach. Then she planted a swinging right just in the middle of his charming smile and teeth. He lost both, two of the latter. Dr. Lee dressed a deep wound on the actress' hand where the masher's molars had cut.

READING LEASE CANCELED.

The lease held by the Columbia Amusement Company (Eastern Burlesque Wheel) upon the Bijou Theatre, Reading, Pa., was canceled this week by the company paying a bonus to the owner.

To replace the week formed by Reading and Scranton on the Eastern Wheel, Atlanta and Louisville have been added. Both of the new towns will be week stands.

There will be 36 solid weeks on the Eastern Wheel next season. An officer of the Columbia Amusement Company said this week there would be no further addition of time. Any new house acquired would replace some theatre not favorably looked upon, which would be dropped.

STAIR'S YEAR'S VACATION.

Toronto, July 1.

Fred W. Stair, the proprietor and manager of the Star Theatre (Western Wheel) will take a year's vacation. He has engaged Harry R. Hedges, who has been manager of the Gayety in Detroit the past two years, as manager of his Toronto house.

MAY HOWARD WITH WATSON.

William B. Watson has signed for the "Washington Society Girls" May Howard, Harry M. Stewart, Smith and Champion, Mullini Sisters, Herbert, "The Frog Man," and the Symphony Quartet. Twenty girls will make up the chorus. Lew Watson will be manager.

HAYES ON PERCENTAGE.

"The Mardi Gras Beauties," when it goes out next season with Edmund Hayes, will still retain as owners the promoters of the new show, Al Reeves and William S. Campbell. Mr. Hayes has an interest in the company, and plays on a percentage basis with the owners.

FRANK MORRELL.

A picture of Frank Morrell, formerly the tenor of "That" Quartette, occupies the center oval on the front page this week. Mr. Morrell has engaged with Cohan & Harris' "Geo. Evans' 'Honey Boy' Minstrels" for next season, replacing Dick Jose.

Mr. Morrell was engaged by the firm by cable to London after the dissolution of the act occurred.

AL REEVES' NATURAL PART.

"Al Reeves, a burlesque manager," will be the program description of Al Reeves' role in the new Cohan & Harris comedy to be written by Geo. M. Cohan. The show will be in the nature of a "revue," and will probably be billed as "Cohan & Harris' Comedians." After a week or so on the road, it is expected to open the new Cohan & Harris Gayety Theatre at 46th Street and Broadway on Labor Day.

As a "show-girl," Alameda Fowler (Mrs. Reeves) will travel with the company.

Mr. Reeves was the first singer to secure a parody from Mr. Cohan some years ago. It was at a time when Reeves, who billed Cohan as the writer of the parodies he sang, was obliged to inform house managers who "Geo. M. Cohan" was.

The "Al Reeves Beauty Show" will continue on the Eastern Burlesque Wheel under the management of Andy Lewis, the principal comedian. Mr. Burton, of Burton and Burton, will replace Reeves in the organization. Jeanne Langsford, a statuesque Englishwoman, has been engaged; also Edna Morris (Patsy Kip) for a soubrette. Ed Morris remains with the show, and Max Gordon will join it.

The other day Mr. Reeves walked into the Elks' Club (Brooklyn), of which he is a member, and, producing a bunch of \$1,000 bills from his pockets, said to those assembled: "Boys, here's what I made this season." Mr. Reeves counted off twenty-four of the "yellows." During the process, he noticed a five-dollar note. Snapping it out with a click of his fingers, Mr. Reeves remarked: "How did you get in here? That must have been Reading."

HARRY COOPER A BENEDICT.

On Tuesday evening last (June 30), Harry Cooper, the comedian of the Empire City Quartet, was wedded to Dora Lazarus, a non-professional. A reception followed the ceremony.

About August 1, Mr. Cooper will engage in the music publishing business, still retaining his connection with the singing four.

Nat M. Wills will remain in vaudeville next season, but so far has signed no contracts.

ANOTHER MOVE AGAINST AGENTS.

Routing is progressing in the United Booking Offices, but the work is proceeding slowly and it is noted that in the material being laid out by the smaller managers there are very few acts which have not been booked direct by the United and without the intervention of an agent.

It is explained in an unofficial way that these conditions are the result of a new move aimed at the further undoing of vaudeville agents. The lists of the agents will not be considered, it is declared, until later in the season.

This rule applies, of course, only to transactions between agents and the managers of the United as a body. Agents are now and then booking specific weeks with individual managers personally, but the commission men are not signing many "blanket" contracts for their clients with the managerial associations within the United.

"We realize," said one of the smaller managers this week, "that not a few of the acts which have presented their claims for time with us and have been accepted, have since agreed to pay agents who represented them a regular commission, but we are against any such procedure."

"The United Offices has been sufficiently frank as to its attitude in the treatment of agents, and they all know the conditions."

"No one denies that it will be necessary to do business with the agents when the houses begin to open and the press for material becomes strong, but until then the managers are not scanning the agents' lists."

"In numerous cases we have written to acts asking them to call and talk over next season's business. Not a few never paid attention to the letters and others turned them over to their agents."

"We believe it simplifies the business of the office to make contracts direct, and it seems to be to the advantage of acts to save a five per cent. commission in this way."

Asked this week how he stood on the agency question, William Morris, the opposition to the United Booking Offices, said: "My attitude is just this: I want material, and I don't care how, where or from whom I take it. Agents having the management of acts are perfectly welcome to call her and submit them. I am a believer in new vaudeville numbers, and they are secured from the agents mostly."

VAUDEVILLE IN THE MOUNTAINS.

Paradise Garden Theatre, a new vaudeville theatre, erected by B. Thomaschelsky, of the People's Theatre, Bowery, is scheduled for opening at Hunter, N. Y., July 4. It is a big open air resort in a huge pavilion and is said to have cost \$50,000 to build.

Hunter is in the midst of the Catskill Mountain region where thousands of New York people spend their summer vacations, and the place is designed to draw its patronage from this class. One show will be given daily, the admission scale being 50 cents and \$1. The headline feature for the opening show is Frank Bush, with Mr. and Mrs. Harry Thorne in the position of second importance.

A change of bill will be furnished weekly through the Actors' National Protective Association. The season closes Labor Day.

SECOND "SUICIDE SEEKER" FAILS.

Berlin, June 20.

The attempt of "Gadbin II." to emulate his namesake, who was killed recently in a sensational high dive, failed Monday night at the Circus Busch, where the follower of the original "Suicide Seeker" attempted the trick for the first time in public.

"Gadbin II." intended to make the jump from a spring-board, landing upon a planned board strewn with mattresses, traveling about 60 feet through the air horizontally.

For some technical reason in the manner of Gadbin striking the board, the judge declared it "no jump," and a further exhibition will probably be postponed by the authorities owing to the danger incurred by the performer.

It is claimed here that the Circus Busch management did not receive the genuine "Gadbin II.," but was imposed upon by an agent, who substituted an unknown.

NEW WRINKLE IN BILLING.

Rawson and Clare, the stars of the "Bon Tons," have sprung a new wrinkle in individual billing. The act has contracted for space in the "advertising drop" at the Murray Hill Theatre for the season. The wording will read "See Rawson and Clare in 'Just Kids.'"

Guy Rawson wanted it "Wait for," but Frances Clare (Mrs. Rawson) reminded her husband if the "Bon Tons" should open the season at the Murray Hill, it would be necessary to add the expense of another sign which might then suggestively read: "Did you see Rawson and Clare in 'Just Kids'?"

Rawson and Clare are the first burlesque artists to bill themselves, and are the first, as far as known, to utilize a "drop" for that purpose. "Sniping" will also be indulged in, the paper being sent ahead with the show's and put up by the house management. The "snipes" will say: "Just Kids' with the 'Bon Tons.' Catch 'em."

KNOW OF WAUKESHA?

Chicago, July 1.

The Waukesha (Wis.) Theatre Co. organized recently to build a \$25,000 house, which will open in September under the management of M. E. Cahill.

MANAGER SODINI MARRIED.

Chicago, July 1.

The marriage of Henry A. Sodini, manager of a chain of vaudeville houses in Iowa and Illinois, and Bernice Miskell, was solemnized in Davenport, Ia., June 21, by the Rev. J. A. Burchit, of St. John's M. E. Church.

The wedding marked the culmination of a romance, beginning with the bride's playing her husband's houses, and having for a climax a meeting many months later in the Western Vaudeville Association's offices.

The couple left for New York for their honeymoon, after which they will reside in Davenport. Mrs. Sodini appeared in the act known as "Bernice and Her Boy Mascot."

"Those Four Girls" are now composed of one of the originals with three new ones.

LUBELSKI LEAVES WITH COMPANY.

On Monday evening Tony Lubelski left New York for Oakland, Cal., taking away with him the members of the stock company he intends to install at his Novelty Theatre in that town about July 13.

Besides some "show girls" and "broilers," Lubelski had for traveling companions, "The Four English Belles," Nellie V. Nichols, Transatlantic Four, J. Francis Sullivan, Hoyt Alberton and Max Goldsmith, who will stage-manage and produce for Lubelski.

"The Prince of Monte Carlo" may be the first piece. Lubelski stated before leaving he had purchased \$8,000 worth of costumes for the company. Mr. Lubelski did secure some costumes from Klaw & Erlanger.

"LADY FROM LANE'S" CLOSES.

Chicago, July 1.

"The Lady From Lane's" ended its career at the Whitney Opera House Sunday night, June 28, a near-strike among the actors marking the obsequies. G. M. Anderson, the owner, who recently bought out Will J. Block's interest in the production, served notice that in order to keep the show alive he would have to cut salaries, but principals and chorus demurred.

Winona Winter, the star of the show, was the lone exception. Banks Winter, her father and manager of the company, dissolved the troupe and paid the week's salaries in full.

Mr. Anderson states that he was compelled to take drastic action, inasmuch as the Whitney had demanded the first \$1,000, and business did not warrant such a concession. The show, which was a musical version of "The Wrong Mr. Wright," Broadhurst's old comedy, is the property of the producing firm of Broadhurst & Currie.

The settings and costumes may become part of a Western Wheel burlesque show next season.

NO DULL SUMMER HERE.

Commencing Monday, July 6, Jesse L. Lasky will have five of his own productions playing, viz: "Night On a House Boat," "Eight Hoboes," "Military Octet," "Love Waltz" and "Pianophiends."



Jo Paige Smith and Charles Leonard Fletcher, on the River Thames, England, Ascot, Sunday June 21.



"BILLY" INMAN, JR.

The one-year-old son of William A. Inman, who is just now managing O'Connor's Imperial Music Hall, Coney Island.

MRS. HOGAN OUT.

By the elimination of "The Jolly Grass Widows" from the Western Burlesque Wheel, it is said, Mrs. Gus Hogan, widow of the late burlesque manager, is reduced to serious financial straits.

Under a will of the late Bob Fulton, Gus Hogan received a half interest in the property; Ray Fulton, widow of the original owner, was given the other half. Upon Hogan's death his widow came into possession of his half of the show.

Ray Fulton has received an interest in "The Thoroughbreds" in consideration of the loss of her "Jolly Grass Widows" property, but Mrs. Hogan declares that she has not been provided for.

She adds that her only property is her home in Fair Haven, N. J., and last week she was offering it for rent during the summer. Mrs. Hogan has appealed to the National Theatrical Managers' Protective Association, of which her husband was a member, in an effort to appeal against the ruling of the Empire Circuit.

The Empire people advance the argument that Mrs. Hogan had no real claim upon them. She owned only an interest in a contract with the Empire Company to play "The Jolly Grass Widows" for the current year, it was said, an agreement which terminated when the season of 1907-08 closed in May.

"None of the Western Wheel shows," said a director this week, "is played under anything like a perpetual franchise, and its only asset is the agreement under which it operates during any current year."

"This rule is established with a definite purpose. We contract to play a show produced by Tom Miner, William Watson, Mortimer M. Thiess, or any other manager in whose ability we have faith. But we have no idea of making such an agreement perpetual. If we did the original man might die or be called into some other line of business. In that case we might find a franchise shifted through half a dozen hands and have to do business with a number of persons whom we do not know and who might turn out to be irresponsible."

STOCK CLOSES AT FOLLY.

Chicago, July 1.

Joe Oppenheimer's Stock Burlesque Co. closes its run at the Folly this Saturday (July 4). The theatre will remain closed four weeks, during which time Manager Fennessey will renovate and decorate both the interior and exterior, reopening about August 1.

MINERS IN GERARD SHOW.

Barney Gerard has entered into partnership with the Miner Estate for the production of the new Empire Circuit show, "Follies of the Day." The Miners will finance the enterprise and will hold an interest in it. Instead of calling the piece a "Revue" Gerard will make "Political Musical Satire" the caption.

The cast will include Larry McCale, Sam Sidman, West and Williams, Harvey Brooks, Eugene Kelly, Ralph Carlisle, Gertrude Hayes and her dancing "Brick-tops," Ida Sturgess, Imogene Carlson and the "Eight Dancing Peewees." Gerard will stage and manage the show.

BOOKING NEXT-DOOR OPPOSITION.

Who says that one agency can't book two sides of an opposition fight at the same time? Jules Larvett, manager for Maurice Boom, is doing just that and neither of the two competing houses has any complaint to make.

The competitors are Pastor's and the Unique, both on East Fourteenth street, opposite each other, and playing the same sort of show—moving pictures and three vaudeville numbers. Larvett supplies the vaudeville bills for both.

And if anyone thinks that they're not having real opposition in this neighborhood they can go down and look the neighborhood over. The block is plastered with colored announcements of attractions until it looks like Mulberry street in Italian fete time.

VAUDEVILLE AT PLEASURE BAY.

Vaudeville is the attraction at Pleasure Bay this week. A comic opera was to have played there until Monday, when a German version of "The Merry Widow" goes on for an indefinite engagement. After that it is possible vaudeville will go on again.

The operatic organization opened a week ago last Saturday. The first night's receipts were \$600. Sunday the box office took in \$90, and when on Monday this fell off to \$18, the troupe beat it.

This left the open-air theatre dark. The vaudeville show booked in by Wesley & Pincus, on a percentage, consists of James Thornton, Ella Snyder and her "Cadets," Boniface and Waltsinger, Maddox and Melvin, Frank Whitman, Ameta and The Kemps (colored). The first performance was given last Saturday night. The engagement will continue through this week, including Saturday evening.

REORGANIZING IN TORONTO.

Rudolph Hynika, of Cincinnati, who was in New York this week, and other officials of the Columbia Amusement Company, were discussing a plan to reorganize the Toronto Theatre Company, a subsidiary corporation which operates the Gayety, Toronto (Eastern Burlesque Wheel).

It is said the directors will reorganize the corporation, increasing its capital stock on a basis of its earnings last season.



AMERICANS AT THE DERBY.

The above group was taken at the English "Derby" race. Most are Americans, and reading from right to left on the upper row they are Sully Hayes, John Hathaway, Willie Gardner, George Sacho, Mrs. Julian Rose (Frances Cameron), Fred Austin, Max Ritter, Caryle Wilbur, Jack Hallan.

Second row: Emma Sigel, Jennie Jacobs, Willette Hill, Mrs. Fred Austin, Grace Foster, Mildred F. Hayman, Julia Rooney.

Third row: Julian Rose, Alfred Appleyard, Wilbur Hill.

LONG JUMPS.

The Patty-Frank Troupe of acrobats passed through New York a few days ago en route from Vienna to San Francisco, making one of the longest jumps on record. They sailed from Hamburg June 17 and are to open next Sunday at the Orpheum, San Francisco.

This makes a total mileage of nearly 7,000 miles. The troupe arrived in New York Friday on the "Etruria."

At the conclusion of its engagement at the Brighton Beach Music Hall "A Night on a Houseboat" was suddenly called upon to go to San Francisco to open on the same bill, its time having been unexpectedly put forward by the illness of James Stewart, the English comedian, who notified the Orpheum Circuit by cable that he would be unable to play San Francisco according to agreement. Stewart is a "tramp pianist." He was to have opened in San Francisco July 5.

COLLECT \$1,250 JUDGMENT.

Mr. and Mrs. McNatti, known on the vaudeville stage as Keegan and Mack, have received \$1,250 on a judgment for injuries suffered three years ago in an accident on the 42d Street crosstown street cars, New York. The judgment was received in the City Court some time since, but it was not until a few days ago that the vaudeville couple got the check. Ex-Judge Steckler acted for the plaintiffs in the damage suit against the railroad.

LASKY CONTRACTS FOR OUTPUT.

All the sketches written by Mark Milford, the author of "Turned Up," an English play, will be produced by Jesse L. Lasky over here. Mr. Milford is an Englishman and the first of his short pieces to be presented under the Lasky auspices will be "Between the Acts."

George Spink has been engaged to head the new Lasky production, "A Day at the Country Club." It will have a premiere at the opening of the season.

REMICK OPENS NEW STORE.

The store at 1339 Broadway is being fitted up for Jerome H. Remick & Co. It will become a retail place for the sale of the firm's music and that handled by it.

JOE WELCH DOESN'T CARE.

"At Ellis Island" is awaiting the call of the Trustee in Bankruptcy appointed for Joe Welch, according to Mr. Welch himself. The Hebrew comedian says he can't prevent the Trustee or anyone else doing as they like with his former sketch, as he never owned it.

Mr. Welch paid for the playing rights to the piece, which was written by John Rinehardt. When Welch first produced it, H. O. De Mille served an injunction against the further playing of it. Welch consulted a well known attorney, who said the injunction could not hold, and the following morning advised Welch to settle, which he did by paying De Mille \$1,000; also \$250, the lawyer's charge for counsel.

The bankruptcy proceedings against Welch are voluntary on his part. He entered a petition to close up legal entanglements with Gus Hill, not having any debts at the time. Since then Mr. Welch's bankruptcy record has been littered with items of indebtedness, all charges by lawyers connected with the case in one capacity or another.

AFTER BUSINESS IN DAKOTA.

Bismarck, N. Dak., July 1.

The way a theatrical manager goes after business in this wild country is set forth in the following statement which appeared in the Edgeley "Mail":

IT'S UP TO THE PEOPLE.

Owing to the fact that I have expended about \$700 in building addition and dressing rooms to the Opera House, I have the prices for the use of same, as follows: Shows and other entertainments, where there is admission charged, 25 per cent. of the receipts, tickets furnished; for suppers and the like, \$5; practicing for entertainments, lighting 50 cents, lighting and heating, \$1. Most of the shows that we get here are under an expense of \$10 per day, and expect to get a hundred dollar house or better, and the average is about \$90. In order to keep on getting this class of plays, we have to have the patronage of the business people of this town. It is up to you. Do you need an opera house and dance hall? If you do you must help to fill the house at time shows come, and to boost them, and if this is done we can put in electric lights and steam heat, and get the best shows on the road. If this cannot be done, if the people of Edgeley do not patronize the opera house and the entertainments that are given, then we cannot get a good class of shows, and we will have to close the Opera House. Some of the shows that we have had here recently get as much as \$1 for the best seats in the larger places.

CHAS. FULL.

Proprietor of Opera House.

BOOKING OWN SHOWS.

Dr. Anastasio Saaverio, owner of the Payret Theatre, Havana, is now in New York booking attractions for immediate time. Following the widespread dissatisfaction among artists over the treatment they received from certain vaudeville managers on the Island, Dr. Saaverio is signing contracts personally, instead of through an agent or representative.

WATERBURY'S NEW PRODUCTION.

A new production will be placed in vaudeville next season under the direction of the Ed S. Keller Co. It is being produced under the guidance of C. L. Waterbury, the manager for Rock and Fulton, who left for England with the team.

A comedian separated from a well known vaudeville act has been engaged for the leading role, and three other principals will appear. There will be a chorus of twelve girls.

The Rooney Sisters are not playing the Alhambra this week, having objected to opening the show. Orbananny's Cockatoos are there instead.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

White Rats, 1533 Broadway,
New York, June 30.

Editor VARIETY:

The article which appeared regarding Charles Falke, Fields and Wooley and the White Rats, is calculated to seriously injure the fair name and reputation of the White Rats as a tribunal of unbiased and honest decision in cases submitted to them, and I am directed by the Board of Directors to lay the following facts before you with respect to the complaint made in that article by Mr. Charles Falke.

Mr. Falke tells some of the truth, but not the whole truth, and by so doing uses that most insidious method of attack, namely the half truth, which is worse than a whole tissue of misrepresentation and falsehoods. Mr. Falke says that Fields and Wooley had signed to go with "The Fashion Plates." Fields and Wooley never signed an agreement to go with "The Fashion Plates"; in fact, there was no "Fashion Plates" show in existence until after Fields and Wooley had signed with Mr. Blaney. Error number one.

Fields and Wooley never signed any agreement at all. It was signed by Fields, though Mr. Falke knew perfectly well that Wooley was the business manager of the act. Error number two. (This fact, though, had no weight in arriving at our decision.)

Briefly, the facts are as follows:

Mr. Falke called in to see me as the representative of the White Rats in the office, went into the case and showed the form of contract with which the article concludes. Mr. Falke at that interview did not show me the other part of the alleged contract, just as in his statement to you he omits the second half, and it is on this the whole matter rests. After the interview I informed Mr. Falke the matter would be inquired into and Fields and Wooley's side of the story heard, and asked him if it was agreeable to him to abide by the decision of the White Rats in the matter. To this Mr. Falke cheerfully and willingly agreed, and an appointment was made.

Mr. Wooley was communicated with, and stated if the White Rats said he was bound to Mr. Falke, he would play with Mr. Falke.

The Legal Committee of the White Rats discussed the matter at length with the full papers before them, and as it was a legal matter it was referred to our attorney. Mr. Dennis F. O'Brien, for his decision with regard to the law of the case.

This was communicated by me to Mr. Falke and Mr. Wooley, and we all met in Mr. O'Brien's office, when Mr. Falke and Mr. Wooley again expressed their willingness to abide by Mr. O'Brien's decision on the matter of law. Again, both gentlemen agreed to abide by Mr. O'Brien's decision. The case was argued at length, and the documents were produced, especially the other half of the alleged contract, which Mr. Falke so carefully forgets to publish (error No. 3), and next day Mr. O'Brien gave his decision that the agreement was only an option on their services and not a contract. It was

then, and then only, after receiving this decision, that Fields and Wooley signed with Mr. Blaney. Error No. 4.

The other half of the contract reads as follows: "I hereby agree that should said Charles Falke not obtain a show on the Western Wheel for next season, this contract is null and void. (Signed) Charles Falke." This is undoubtedly and without the shadow of a doubt an option on Fields and Wooley's services, provided that Mr. Falke obtained the show on the Western Wheel.

Three or four weeks after this was signed Mr. Wooley began to worry Mr. Falke as to whether he had obtained or would obtain the desired show on the Western Wheel, and Mr. Falke for a whole week was unable to answer until at last one day Wooley, happening to meet Mr. Falke in the St. James Building, said to Mr. Falke: "What are you doing here?" Mr. Falke said: "Like you, looking for work." Then Wooley said: "The show is off, then?" and Falke said: "Yes." This was admitted by Mr. Falke in my presence, and this, then, cancelled the option. It was then that Fields and Wooley began to negotiate with other managers, and even then, it cannot be emphasized too much, Fields and Wooley would have gone back to Mr. Falke had we so desired. It is hoped that this plain statement of facts will justify the White Rats in the decision they arrived at in the minds of the public, and will not have the effect which Mr. Falke evidently anticipated in his contribution to you in breaking up the friendly relations at the present moment existing between managers and this organization.

Harry Mountford,
Secretary Board of Directors.

New York, June 30.

Editor VARIETY:

Will you kindly tell me whether or not there is any one in vaudeville calling herself "The Dixie Girl"?

Miss M. E. Brooks.

New York City, July 1.

Editor VARIETY:

Well, of all the excuses that any person ever got for being sandbagged, I got mine in the answer I received through VARIETY (June 20) from "St. Kilda."

From the tone of the letter the St. Kidders are, or were, English. Perhaps they never heard that great applause getting gag, "We've got a red hot supper waiting for you any time you want to come and get it." They acknowledge the origination of "23 seconds from Broadway." "Now, what else have you got in England that we can't beat here?"

However, in my twenty-four years' experience as an American artist I never heard anybody accuse an Englishman of being original in anything. So, after reading the letter describing the English sentiment, I accept their apologies for, at least, they said I was the originator. What am I going to do about it? Nothing.

In regards to the time and distance, he

discovered in his slow way that it was only nineteen seconds. That's the way all Englishmen get a joke. Tell it to him on Saturday and perhaps he will laugh nineteen hours after, but more likely twenty-three.

By the way, even the line "I would not take in money enough to pay for the lights" is not original. Ernest Tenny, of Waterbury Brothers and Tenny, said to me, looking up at my sign, "Joe Adams," "Joe, if you put your right name up as big as that 'Joe Adams,' you would not take in money enough to pay for the lights."

So much for St. Kidders. Dark stage, sneaky music, sneaky business, sneaky exit, slow curtain.

Joe Adams.

"23 Seconds from Broadway."

Brooklyn, N. Y., June 30.

Editor VARIETY:

The first woman to do a somersault upon a bareback horse in this country was Molly Brown. I think that Bud Gorman, equestrian director for the Barnum & Bailey show, or any old time circus performer will vouch for that.

At the same time one of the Rentz Family (woman) was doing the trick in Europe.

Miss Brown was with the O'Brien (Pogy) Circus in 1881. She finished her act with the somersault upon the horse then jumped to the ground and did another one before leaving the ring.

C. T. Orville,

(Formerly Orville and Frank.)

ORPHEUM CIRCUIT ENGAGEMENTS.

The following engagements have been recorded in the Orpheum Circuit's New York office this week:

Belle Hathaway's "Simian Playmates," Charles Bradshaw and Company, Mabel Adams, opening Majestic, Chicago, August 31; William Tompkins, Los Angeles; Henry Horton and Company, Minneapolis, August 31; De Haven and Sidney, Vinie Daly, Salt Lake City, August 2; Edwin Stevens, Majestic, Chicago, November 2 (opens Hammerstein's September 2 and plays until June consecutively); Radford and Winchester, August 24; McPhee and Hill, Denver, August 3; Rooney Sisters, Majestic, Chicago, August 2; Katie Barry, San Francisco, July 1, and Four Orans, August 30.



PAUL MURRAY,

Manager of William Morris' London Branch.

"THE FIRESEE."

Once there was an Agent, and he is yet an Agent, and he must have been a Gosh Darned Good Agent, for he told this story himself.

This Agent was not a regular Agent, who haunts the Booking Office for Time for his Acts. He was an Inside Agent, and the "Inside" is said to have gone Double. This Agent had a mahogany desk, and a nice chair, and a nice Job, and the other regular Agents would come to him and ask work for their Acts. And This Agent did not Work in New York City. He was located many miles away towards the land where they drink bad whiskey and think up bad schemes.

One day This Agent, who knew how to book himself because there is money in booking if you are on the Inside, and understand just how to Cop the Coin, booked an act in a small town. And the Act went to work, and This Agent left his mahogany desk, and his nice chair, but not his nice Job, to make a visit.

But while This Agent was away from his Job, the mailman came around each day, and one morning he left some mail for This Agent. One of the letters was opened by another Agent; also Inside and a little Higher Up. And what do you suppose the Agent Higher Up found in this mailman's gift? A letter, and a money order. And the letter read asking This Agent to be sure that next week the Act had a job in a certain town, and the Money Order was for \$25, more than five per cent. of the Act's salary, and This Agent was not authorized to collect commission for the Big Agency which gave him the nice Job.

The Agent Higher Up placed the letter in his mahogany desk, for there are all mahogany desks in this Big Booking Agency, and he waited for This Agent to return. And while he waited, the Act came back, and the Act was wroth because it had not received the date asked for, and it had not received back the \$25.

The Act waited and waited, outside the office containing all the mahogany desks, and then the Act commenced to talk about things, Agents, This Agent and the \$25. The more the Act talked, the louder grew the clamor until the Agent Higher Up called the Act in to find out what the noise was about. And the Act told. And the Agent Higher Up sent for This Agent. And the Agent Higher Up was indignant. It couldn't be, but it was.

And all the other pressers down of mahogany chairs gathered about, and they were indignant. And the Act felt sorry. This Agent might lose his nice Job. And This Agent did lose his nice Job right away, there and then.

And then This Agent walked away without his nice Job and got a ginger ale highball in a place named a cafe, and while he was under the influence of the ginger ale, before he reached the highball part, This Agent said to an Artist who consoled with him because he had lost his nice Job, "Don't worry, old man, I'll be back to work in the morning. I get fired and hired every time this thing happens."

And This Agent kept his word and he did go back to his mahogany desk and a nice chair and a nice Job the next morning. And now This Agent gets his mail at his Hotel.



NOTES



Ed S. Keller will remove to the St. James Building about August 1.

Redpath's "Napanees" are coming east to play the United time next season.

The 4 Nelson Comiques will play the Orpheum Circuit commencing Dec. 27.

Fred Singer, the musical act, opens at the Orpheum, San Francisco, July 12.

Leo Masse has returned to his post as Berlin manager for the Marinelli agency.

Bellong Bros., the cycle act, will reopen on this side Aug. 31, playing the United time.

Harrington and Ward were to have sailed for England Wednesday of this week.

Jenie Jacobs, the agentess, may sail from the other side about this time for home.

Chas. Michel is no longer connected with the Marinelli office, having resigned early this week.

Keith's, Cleveland, will re-open on Aug. 24 instead of Labor Day, as previously announced.

The Four Holloways, a wire act, will be a United number next season. They have played here before.

Eugene Carr will appear in "The Gaffer." He was formerly the gambler in "Marse Covington."

Laddie Cliff sails for his England home the first week in August. He is booked over there until 1913.

Billy Spencer ("Grogan") and the Bijou Trio have signed with Watson's Burlesquers for next season.

Charles J. Stevenson, of the United Offices, is at his home in Mt. Vernon, O., spending a short vacation.

Geo. Richards, of Hoyt fame, will play "The Father and the Show Girl" under the wing of Frank Tannehill, Jr.

Earle Reynolds and Nellie Donegan have been placed for the remainder of the summer through the Casey Agency.

Manning and Dixon are now playing "A Smash-up in Chinatown," the former vehicle of Matthews and Ashley.

The Juggling Normans have been booked in the East until November, when they open on the Orpheum Circuit.

Selma Braatz, the girl juggler, will return to the States in the fall, opening in September, booked by H. H. Feiber.

Gus Kleineke, former manager of "The Pianophiles," is now the musical director of the new Carter De Haven act.

C. E. Kohl, of Kohl & Castle, came to New York on Tuesday with his mother, from Montreal, to show her the city.

Sophie Aoukinine, the violiniste, has been engaged for the road company playing "The Great White Way" next season.

Mart Ward and Harry Sheppell, formerly of the World's Comedy Four, have signed with the "Al Reeves' Beauty Show."

James H. Curtin, manager of the London Theatre, New York, is away on his vacation. He will return about August 1.

Jack E. Magee, of Murphy and Magee is at St. Joseph's Hospital, Mt. Clemens, Mich., recovering from a serious operation.

The Sisters Spray returned to England June 27. They had been over here for two years, and will come back in October next.

Nat S. Jerome, late star of "The Money Lender," has a comedy playlet by Charles Horwitz, entitled "The Matrimonial Candidate."

The Kaufmann Brothers have been booked over the United for the season commencing September 7 through Ed S. Keller.

Jake Sternad leaves to-morrow (Sunday) for a western trip. He will not return to New York for two or three months.

Gus Greening, manager of the Bennett Circuit house in Ottawa, was in New York this week on his annual pilgrimage to the metropolis.

Goolman's Cat and Dog Circus will return here in October, after playing a Continental engagement. It goes over the United time.

Edgar Allen has accepted "The Angry Lady From Boston," by the late Kenneth Lee. Mr. Allen will play in the sketch next season.

The Deonzo Brothers will open at Frankfort, Germany, August 15. They have engaged for several months on the other side.

Lucy and Lucier have dissolved their partnership. Miss Lucy married Charles H. Ellsworth of the Tivoli Quartet on May 4, last.

O Hana San has been engaged to open at the Olympia, Paris, when it opens September 1 under the management of H. B. Marinelli.

Searl Allen and Jack Burnett, the newly formed firm of vaudeville authors, will write the burlesque for Charles Falke's "Fashion Plates."

Dorothy Morton will play vaudeville commencing August 31. Four weeks from that date have been booked for her by M. S. Bentham.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Julian Rose and his wife (Frances Cameron) will leave for New York the last week in August. He has been offered time by Walter De Frece until 1910, which would mean three tours over the De Frece Circuit. Mr. Rose is now in the provinces at the Barassford houses. He will not play the Moss-Stoll Tour.

"The Futurity Winner" is receiving \$1,100 at the Hippodrome. It is on for a run of twelve weeks. Jos. Hart and Mr. Stoll are figuring on "The Rain-Dears" to open over here Aug. 3. Hart wants \$900 weekly. Stoll doesn't want to pay it. "The Winner" is booked two years ahead.

The Curzon Sisters have never played over here before, notwithstanding the statement in VARIETY, May 30, that they had. The act scored immensely.

Miss Vanagra, of the Helias, dancers, while rehearsing one day last week at Brussels, suddenly became insane. Three men were required to convey her to a hospital. She has been pronounced incurable, and no hope for the ultimate recovery of her reason is held out.

"The Volcano" closed at the Hippodrome last Saturday night. Next Monday Jos. Hart's "Futurity Winner" goes in there for a run. This act, it is said, has caused Oswald Stoll of the Moss-Stoll Tour to meet the salary demanded, reported at \$1,200, a very big figure over here. Stoll was afraid he would lose it. No one knows yet what the next "Hip" sensation will be.

Bijou Russell has returned from England, and will become a singing monologist over here once more. Lykens & Levy are directing the act.

Mr. and Mrs. Edward H. Kemp sailed on Wednesday to visit Mr. Kemp's mother at Brighton, England. They will return in about six weeks.

Alexia left Hammerstein's Roof last Friday, and another act was substituted for Saturday, when the biggest house of the week congregated.

"The Strolling Players" will have two new pieces next season and a revised cast. The piece will probably open at the Dewey, August 24.

Poli's Hartford will get under way the first of the Poli lot, commencing August 31. The other Polis will start September 7 with vaudeville.

No vaudeville agent can secure space in the St. James Building, it is said, without the approval of E. F. Albee, the general manager of the United.

William Court who impersonates Harry Lauder, under the management of Frank Tannehill, Jr., has been booked for the season by the United, commencing Sept. 7.

Helen Trix has been received most cordially in her pianologue as "The Lady Fragon." Miss Trix opened at the Coliseum, Monday.

Sam Mayo and Sidney Doody had a little flistic argument over "lifting" while they were at the Holborn Empire. It was about a song called "Pom Poms." Doody claimed to have purchased the rights. They were placed under arrest, and the Judge fined Mayo three guineas.

The Maidstone Hippodrome burned down June 13. Some of the acts lost their property. Herbert La Martine, an American dancer, had just left. The house will be closed for the next two months during the repairs.

Fred Martell, an equilibrist and juggler, was arrested at the Burton Hippodrome on the charge by a protective society of cruelty to his daughter, fourteen years of age. The evidence was in effect that Martell was teaching the girl to juggle three balls and turn somersaults. Martell was fined for failing to have a license, but the charge of cruelty was dismissed.

Mark Twain's daughter, Clara Clemens, told a story while here of how an elderly English woman stopped her father on the street, mistaking him for Buffalo Bill.

Charles Leonard Fletcher has accepted 40 weeks over the United time, commencing September 14. He will postpone his second tour of the world to fulfill the engagements.

Jeanette Lowrie is playing as a "single act" at Proctor's, Newark, this week, where Zelma Rawlston is also appearing in a new sketch, supported by a company of three.

The Millman Trio returned to New York last Monday after a two years' tour of Europe. They hold a Klaw & Erlanger contract for their appearance over here next season.

Daisy Leon and Laura Green dissolved partnership after a vaudeville existence of one week at Atlantic City. Miss Leon says she will essay a single character change singing act.

The Bonesetti Troupe, headed by Alfred Glinseretti, which claims to be the original act, wants to come over here next season. J. C. Matthews has the arrangements in hand.

Sam Dessauer, the hustling "advance," has a twenty-four sheet on the board at the corner of Broadway and Forty-second Street. It reads "Coming Soon. The Behman Show."

"Wine, Women and Song" opens August 17 in Trenton, N. J. "Morning, Noon and Night," Mortimer M. Thiese's other popular-priced musical piece, will open in Boston on Labor Day.

"DEMANDS" TO BE MADE BY THE FILM CONVENTION

The Film Service Association Members Reported Ready to Insist upon Important Steps Being Taken by Manufacturers. Convenes July 11.

Some important demands are reported to be in view by the Film Service Association Convention, which meets July 11 at 10:30 A. M. at the Prince George Hotel, Twenty-eighth Street and Madison Avenue, New York City.

According to rumors, the manufacturers, who were so visible during the progress of the last meeting at Buffalo, will not be admitted to the councils of the July 11 convention. Instead the convention will place before the manufacturers, it is rumored, some "demands," and "demand" is made specific to differentiate that from "request."

The most important discussion to arise, according to report, is whether the manufacturers shall be told to "get together" and eliminate the opposition, which is accepted as inferring the Edison side will be informed to patch up peace with the Biograph people; also to take in the Gaumont Company of England, even against the opposition of Pathe Freres.

The film renters are said to feel quite independent under the present condition of the film moving picture business, and believe they are capable of demanding any measure they choose, and strong enough to enforce any demand made.

Another point the renters are said to have decided upon is to demand the manufacturers cease announcing future films before actually on the market. This practice hurts the sales of current material, say the renters, by creating too large a rush for the new goods.

The manufacturers are said to be waiting patiently the outcome of the convention, and expressing much curiosity whether the convention will "demand" or "suggest." "Suggest" is not spoken of by either side.

The Film Service Association is composed of renters allied with the Edison side. Not much faith is placed in the coming efforts, if any, of the convention to force an affiliation between the Edison side and the Biograph. It is said the Biograph people will consent to no compromise not involving an advantageous royalty agreement with them.

The results of the Buffalo convention have not been as beneficial as hoped for by the promoters of it, and the meeting next week is looked forward to by the picture men to unravel the snarls brought about in the Bison City.

In an official bulletin sent out by the Secretary of the Film Service Association, giving the order of business of the meeting next Saturday (which follows) the important items are increasing the number of members on the Executive Committee, to provide that vacancies on that committee be filled by election instead of on the plan formerly prevailing; that the Secretary be an elective office instead of an appointive one and clause No. 6, referred to below.

The Association will give visiting members and friends a shore dinner at Coney Island on Saturday evening.

1. Roll call and examination of credentials.
2. Reading of minutes of preceding meeting.
3. Report of Executive Committee.
4. Consideration of the question of amending the by-laws of the association, as has been suggested by several members of the association, in the following particulars:
 1. To increase the number of members on the Executive Committee from five to seven.
 2. To provide that vacancies occurring in the Executive Committee be filled by the association by a general election instead of the present plan by which vacancies occurring on the Executive Committee are filled by vote of the remaining members of the committee.
 3. To provide that the secretary of the association be elected by the association instead of being appointed by the Executive Committee.
 5. To take steps towards further strengthening the position of the Film Service Association against the independent exchanges.
 6. To consider steps towards having the manufacturers eliminate the practice of sending advance film notices to exhibitors.
 7. Adjournment.

EDISON COMPANY WITHDRAWS SUIT.

The Edison Manufacturing Company has withdrawn its suit against C. H. Packham of Cleveland for an injunction restraining him from exhibiting moving pictures of any manufacture other than of the Edison Company or its licensees.

The case came up for argument late last week. The court declined to grant any further postponement, and the Edison Company, rather than have a minor matter of this sort come to issue while its more important Chicago suits were pending, withdrew from the litigation.

Peckham is the former member of the Film Service Association's Executive Committee who resigned shortly after the Buffalo convention.

PICTURES FOR MEN ONLY.

Paris, June 20.

The moving picture places here have what are known as "Men's Days," when moving pictures are shown for the gaze of the male gender only.

The subjects, as might be suspected, are spicy, quite, and excite the interest of the community to such an extent that women dress in male attire to attend.

Pictures here commonly reported in other countries as "broad" are shown only at these exhibitions, and are not open to the general public respective of sex and age as supposed.

WAITING FOR FALL.

Chicago, July 1.

"Cyclo-Homo" was withdrawn from the Colonial on Sunday last, after an experimental week, which proved successful and promises well.

The unique entertainment will be revived in the fall, playing first-class theatres. Henry Lee, George W. Lederer and George Kleine will continue in their respective capacities identified with the show.

COMIQUE, SPOKANE, ON LIST.

Chicago, July 1.

The old Comique, Spokane, Wash., will be remodeled by the Cansey-Spencer Co., which secured a five-year lease of the property, and propose to conduct the house as a vaudeville and moving picture theatre.

THE BATTLE OF 14TH STREET.

One competitor has already given up the ghost in the battle of the 14th Street moving picture places for patronage, and the other establishments are in a tremendous struggle, offering special features of all kinds to attract business.

The first picture place to go was "The Fair," a store show, operated by Miles Bros. It closed its doors Saturday. It had successfully withstood the opposition of Keith's and the new Unique, but when Pastor's and the Dewey came into the field, the race was too swift.

Last week the Unique put in vaudeville to strengthen its show in order to keep pace with Pastor's and the Dewey. The Dewey then went a step further and announced a female wrestler who would meet all comers and in addition plastered the entrance with the announcement that Tom Sharkey would referee the bouts. May Harris is the girl. Beside this a vaudeville show of two or three acts is given.

The Unique has always refused to put in vaudeville, resting upon the recognized excellence of its picture show. The Union Square has not yet given in to the advance of its neighbors, but it is the opinion of the other managers that it will have to meet the competition.

YALE CO. ORDER RELEASED.

Chicago, July 1.

The order placed against the Yale Film Renting Company of Kansas City, supposed to have been issued by the Film Service Association, against any member supplying the company with films, has been rescinded. Shipments have been made by association members this week.

The Yale Company is the concern supposed to have been the subject of the fine recently imposed by the Film Service Association.

ANOTHER M. P. "LIMIT."

"The Limit" of moving picture possibilities has been attained by a small New York exhibitor, in quite another way from the pretentious show put on by the Chicago managers.

The New York "Limit" is disclosed in a huge rough sign which looks out over Avenue A, in the poorer section of the city. It reads:

MOVING PICTURE SHOW WITH SODA WATER, 5 CENTS.

Investigation disclosed the fact that with every entrance ticket sold, a check was given which entitled the holder to a miniature glass of soda water containing a microscopic quantity of ice cream.

SHUBERT PROFITABLE PICTURE HOUSE.

New Orleans, July 1.

The Shubert theatre in this city has been re-leased by O. T. Crawford of St. Louis for one year. The price paid is said to be \$16,000. Moving pictures will continue to be the attraction.

Mr. Crawford has made a success of the Shubert since his incumbency. Formerly attractions of all kinds, those of a high class (and others of a class not so high) failed to win any degree of financial reward.

Billy Burke may provide a stock company from among his vaudeville acts, playing at the Colonial, Lawrence, during August.

NEXT THREE YEARS LOOK GOOD.

During the week G. M. Anderson, secretary of the Essanay (S. & A.) Film Manufacturing Co., of Chicago, was in New York on a business trip. While here Mr. Anderson said the next three years in the moving picture business were expected to be most prosperous.

"Take the indications," said Mr. Anderson. "Some of the best showmen in the country are investing large sums for exhibition of pictures. They are going into these deals heavily. Not little amounts for new places, but buildings costing from \$15,000 to \$30,000 are either proposed or building.

"All over the west and northwest concerns in the exhibiting end are further investing, which is one of the healthiest signs I know of. The business in the west has improved of late, and I hear the same in the east."

Mr. Anderson left for New Chicago on Tuesday. He will return for the convention.

TAMPA HAS ANOTHER.

Chicago, July 1.

J. G. Burgert and J. T. Ratliff, owners of the "Sans Souci 'Electric' Theatre, Tampa, Fla., will build a new vaudeville and moving picture theatre in that city.

ONE STREET GETS TWO.

Chicago, July 1.

Two new moving picture theatres have opened in Madison Street, between Clark and Dearborn, in addition to Seaver's attractive resort, the first to emerge as a picture house on the busy thoroughfare.

"The Fat Baby."

Manhattan.

"The Fat Baby" might be a moving picture of Ed. Dunkhorst, "the Human Freight Car." The figure in the picture, made up as a great, overgrown "kid," could easily pass for the ex-pugilist. Several scenes with the mother, father and the fat baby are productive of laughter, and it will be much enjoyed by children especially.

Time.

"Mr. Boozer Gets a Fright."

Manhattan.

The Pathe picture of "Mr. Boozer Gets a Fright" is a comedy subject, and all comedy, of a fair brand. A "souse" reaching his bedroom notices the bed covering move. He calls for help, and the mysterious movements frighten each newcomer to the corps of inspectors until two officers drag a stray cat from underneath. A balustrade breaking and other incidental scenes along the series, not at all badly done in its way.

Time.

The Yale-Harvard Boat Race.

4 Mins.

Fifth Avenue.

The pictures illustrating the boat races between Yale and Harvard at New London make a pleasant series. The 4-oared and 8-oared crews are seen at various points during the struggle. The steady, rapid sweep of the oars in unison, with the many boats dotting the river gives a picturesque scene on the sheet, although the films are indistinct at times, and there is no great continuous portion of either race shown.

Time.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Bernardi, Hammerstein's.
Ada Wilkes and Picks, Hendersons.
Ahearn Bicycle Troupe, Henderson's.
Sidi, Henderson's.
Six Mascots, Henderson's.
Melroe and Kennedy, Henderson's.

Paul McAllister and Company (12).

"Hamlet."
28 Mins.; Full Stage.
125th Street.

It's kind of tough on Shakespeare to be blue-penciled into vaudeville at this late day, although Mr. McAllister rather softens the profanation by describing his version as having been "devised to be enacted in one act" rather than reduced to twenty-eight minutes. The devising, to tell the truth, has been fairly well done, but the Immortal William had some very fine things to say that require time in the saying, and vaudeville is always in a hurry. Mr. McAllister, who did the devising, has managed to get a fairly intelligible, sketchy outline of the tragedy into his "tabloid" version, but twenty-eight minutes is a rather short compass of time for a young man to progress from simple melancholy to frenzy, when he is required to stop by the way to drive a young woman into madness and do innumerable other things and at the same time express his emotions in Sixteenth Century language. In mitigation, however, it must be admitted that Harlem's Favorite knows his following and its tastes. He made no effort to present a "scholarly interpretation," but worked at all times for "effects," as an actor would term it. Harlem is not concerned with new conceptions of the melancholy Dane, but it is distinctly alive to picturesque Paul. And so, although the Shakespearean student might find himself forced into mental acrobatics to follow the thread of the McAllister "device," the vaudeville audience took McAllister on faith. The composite opinion of Harlem might be fairly represented as "We're for Paul, whoever this Shakespeare person is." When all's said, Loney Haskell, in his monologue earlier on the same bill gave an entirely adequate criticism of the effort when he said: "I don't know about this Paul McAllister affair. I'm told that the ham in 'Hamlet' isn't kosher." If he meant by that that the "tabloid" "Hamlet" wasn't cooked according to the vaudeville Hoyle, he never made a brighter witticism in his life.

Rush.

"Colonel Fred."

Animal Act.
15 Mins.; Full Stage.
Hammerstein's.

"Colonel Fred" is a trained horse. The act was fully described in this department last week when it made a first stage appearance at Keith's, Philadelphia. Monday evening on Hammerstein's Roof, the horse did not do what was said to be its strongest and finishing trick, that of making rescues from a building ablaze. Had that occurred, "Col. Fred" might have been turned into a big talky hit. As it was, the playing of "Home, Sweet Home" on bells brought the most applause.

Sime.

NEW ACTS OF THE WEEK

"Buchanan of 'The Times'" (6).
Melodramatic.
25 Mins.; Four (Interior: Special Set).
Fifth Avenue.

"Buchanan of 'The Times'" may have been written by Genevieve Greville and Kellogg Durand with the intent to place a crimp in the diplomatic relations between America and Russia. If there is a sober army officer in the Russian army the melodramatic sketch may be successful. When the Czar hears about this little playlet he might take a few days off and come over here to learn how the war with Japan was lost. The scene is the headquarters of the general commanding at Port Arthur during the Russian-Japan war. While the cannonade is going on without, and the Japanese are trying to blow a large hole in the fort, the Russian general and two captains, all "soused" to the muzzle, bring about a great disturbance on the stage through the desire to kiss a handsome Princess, a revolutionist, who is in league with a Lieutenant-Prince of the same command, and in love with an American war correspondent assigned to the post. America's sympathies were all with the Japs during the struggle. This is safely relied upon for the purpose of making Russian army officers a lot of intoxicated and cowardly loafers in the pictures, and the sketch centers around Buchanan and the general. Miss Greville (Mrs. Haines) plays the role of the Princess, who couldn't be kissed because Buchanan wouldn't stand for it, and Mr. Haines is the Buchanan. The dramatics are taken care of well enough to hold the piece well within the danger line, although some one else must first essay the General before Frank McCormack may be given the credit for a good performance in the part. The finish is not smooth or strong, nor is the "whipping" incident calculated to inspire anything but shudders, though occurring off stage. For a warm night, a small audience liked the sketch very much at the Fifth Avenue, and it is made possible by the very excellent acting of Mr. Haines.

Sime.

Merrill and Ward.

Bicycling.
14 Mins.; Full Stage.
Brighton Beach Music Hall.

Merrill and Ward depend almost entirely on a sensational finish to carry them through, and the fact that they are successful speaks well for the thriller. It is a shoot down a short incline, and a somersault to the ground on a bicycle. A similar trick has been seen here before, but never with two riders on the one wheel as in this case. Going up a flight of stairs on one wheel and the jump off is also shown with perhaps a little higher jump than is ordinarily done. A special set is used of apparatus, bright and attractive. The comedian in "tramp" make-up is a trifle out of the picture with the surroundings, and if the comedy must be retained it would be advisable to adopt a neater style of dress. The act closed the bill at Brighton Beach, following a good program, and did all that was expected. It would do as well in the same position on almost any bill.

Dash.

Sharp Brothers and Six "Dusky Belles."
Songs and Dances.
14 Mins.; Three.
Henderson's.

The Sharp Brothers and Six "Dusky Belles" are showing at a disadvantage at the Coney Island resort, where it is impossible to secure the proper stage effects. It is one of those Southern darky affairs, and when you can't get the moon throwing its soft light on the old log cabin and the rippling river refuses to sparkle under its mellow glow, what's the use? Taking only the singing and dancing into consideration, however, it looks as though the boys should be able to work out a very acceptable offering. The Brothers are working all the time. Their easy delivery of the plantation melodies, with first-rate dancing, is most satisfactory. The six girls seem to have the right idea as to what is expected of them, but are a little new yet. This week at Henderson's should bring them out nicely. An odd little dance, a cross between a "rag" two-step and the "Merry Widow" waltz, by one of the Sharps and a girl is a catchy bit. With the effects working properly and the dressing brightened up, the Sharp Brothers and Six "Dusky Belles" will make pleasing entertainment.

Dash.

Bert Kenney and His "College Girls."
Songs and Dances.

22 Mins.; Three.
Brighton Beach Music Hall.

A light comedian backed up by four girls in songs and dances is a full description of Bert Kenney and his "College Girls." The numbers are pretty and tuneful and the girls make about as good looking a quartet as has been seen. They make three costume changes, and while not startling in anyway the pretty appearance of the young women carries them through easily. Mr. Kenney looks rather well, and is possessed of a fairly good singing voice. He is not as smooth as many others who have led similar acts in the varieties, and his lack of dancing ability rather holds back the specialty. Whatever success the act may attain will be due to the liveliness and good looks of the girls.

Dash.

Three Weasleys.

Musical.
12 Mins.; Full Stage.
Henderson's.

The Three Weasleys make their bid through a rather light but neat and pretty musical offering. The trio is composed of two women and a man. The brunt of the work falls upon the younger of the females, a pretty winsome girl, hardly well along in her teens. Beside being featured in the xylophone number, she contributes a nice little hard shoe dance, making it rather more graceful than is usually the case. In the finale she handles the drums in fine style while her partners make more noise than a minstrel band on the cornet and trombone. It is much too noisy and should be subdued. The young women dress very well, but the man is in need of a change to correspond to the evening gowns worn by the others.

Dash.

"The Star Spangled Banner" (3).
Dramatic Sketch.
19 Mins.; Full Stage.
125th Street.

The billing does not give the names of the principals in the sketch, nor any information as to its authorship. It has one good actor, and a capital idea for a melodramatic finish. One is led to a suspicion that the playlet was written by an actor. Some of its dialogue fairly reeks with stagey sentiment, high sounding but ridiculously false. The act opens in a military telegraph office in Cuba during the Spanish-American campaign. Two West Point officers and a Red Cross nurse are in charge. Both soldiers love the nurse. A message comes over the wire and must be carried through the nearby Spanish lines to the American forces beyond. To do this the courier must pass a fort. They do not know whether Americans or Spaniards occupy the place, but the raising of a flag at day light will tell. Meanwhile who will take the message? The two men cut cards to see, and the younger, who has lost in the race for the nurse's love, cheats to save his comrade from the peril. He starts, but presently comes back dying from wounds. Now the second soldier must make a try to get to the American lines. But who will watch the telegraph instrument for further orders? Plainly not the nurse, and the wounded officer can live only a few minutes. So the nurse is about to take the mission on her own shoulders in spite of the protests of her lover. The doors are unbarred and she is about to start when the red spotlight rises over the Eastern hills. The phonograph plays "reveille" and the lovers stand in the doorway to watch for the raising of the flag which means their salvation or death. If it's the red, white and blue, all's well. If it's the red and yellow, good night. There is a capital moment of suspense, and then in a faint burst of the national anthem a tiny American flag climbs into distant view. All of which is very exciting and thrilling, but the heroics of the sketch rob it of dignity. One example, not the worst by any means, will illustrate. The senior of the two West Pointers says: "I am your superior officer and I command you to put down those papers." That's not soldier talk; it's an actor-written "speech." It's a pity the names of the principals are not given, for the younger of the two men is extremely capable. Even the bombast of the "lines" is not enough to quite disguise his skill.

Rush.

Louise Brunelle.

Singer.
14 Mins.; One.
125th Street.

Time and again the sweet young thing makes her vaudeville appearance and then is no more. Miss Brunelle is another. She is very pretty and fresh in the girl graduate way, and has an altogether charming voice, but vaudeville successes are not won by these things alone. Except that her voice is a bit more pretentious, there is little to distinguish Miss Brunelle from the scores of American girls who return home annually about this time of the year with a college diploma and a burning desire to do something in the world.

Rush.

(Continued on page 15.)

THREATEN TO HOLD SHOW.

Haileybury, Can., July 1. There was a strong possibility that the Cole Brothers' show might be held up at Latchford, near here, last week. A dead man was picked up along the line of the T. & N. O. Railroad shortly after the Cole Bros.' Circus had passed that point. The coroner's jury which sat upon the case recommended that the show be held here until the circumstances of his death could be looked into.

From testimony adduced at the inquest it appeared that employees of the circus had received rough treatment, and the jury expressed its conviction that the unknown dead man had been killed by being thrown from the circus train. Martin Downs, an old showman, is said to be operating the circus.

After an hour's deliberation the jury brought in this verdict:

"That the said man, unknown, was found dead on the track of the T. & N. O. Railway at mileage 87½ on Tuesday morning, June 23, 1908. That the said man, unknown, met his death by falling or being thrown from the Cole Bros.' Circus train. We strongly recommend that investigation be made by the provincial authorities, as evidence given by two employees of the circus gives good ground for suspicion that deceased was thrown off the train.

"That evidence goes to show that an employee was ill-treated at Woodland Station on the T. & N. O. Railway by men in authority.

"That employees who asked for wages at Haileyburg were refused and were afraid to go further, fearing that they also would be ill-used.

"That the aforesaid circus carries a commissary van, at which employees may at any time buy whiskey and other liquors. The evidence points that witness purchased liquor at said van on Sunday last near North Bay and at Haileyburg.

"That the employees who left the circus at Haileyburg had had no food from the time they left Smith's Falls on Saturday afternoon until their arrival in Haileyburg on Monday morning.

"The above evidence warrants them recommending that Cole Bros.' Circus be detained until further investigation into the causes of the aforesaid unknown man's death be made by proper authorities."

PUBILLONES PAID ALL.

Before sailing from Mexico for Cuba the Pupillones Circus, which had conducted a losing tour in the Republic, settled all its obligations with artists and others.

Upon the show's arrival the government had demanded the circus give bonds in \$5,000 that it would meet all its obligations. Before sailing the bond was cancelled, the government being satisfied that no money was owed.

The Castrillon Troupe was not paid in Mexico, but returned to Cuba with the outfit. Its contract was made in Cuba and upon reaching there the amount was paid over.

George St. Leon, of the St. Leon Family, made his first appearance as a bare-back rider on June 8 at "Luna" Park, Coney Island, where the act is appearing. Mr. St. Leon did a "flipflap and somersault" act, scoring a decided success.

FINE CHEAPER THAN LICENSE.

Denver, July 1. Things are looked forward to happening between the authorities and the Wallace-Hagenbeck Circus, billed to show here July 13; also the Barnum-Bailey Circus due July 27.

The Sells-Floto organization declined to pay the city's license fee of \$500 daily while in the city June 22-23. Otto C. Floto, the sporting editor of the Denver "Post" and reputed owner of the circus, was arrested and held for trial. The other Denver papers claim a small fine will be imposed upon Floto for neglecting to produce the license fee. Though he should be fined to the law's limit, the amount would be but \$700, the maximum fixed, and \$300 less than the city wanted to collect for the two days' exhibition.

The real owner of the circus is said to be the proprietor of the "Post." The affair is looked upon as political.

ANNIE SCHAFFER HURT.

Shenandoah, Pa., July 1. During the performance of the Buffalo Bill Wild West show here last Friday, Annie Schaffer, advertised as the only woman "broncho buster" in the country, was thrown by a "bad" horse and severely injured.

The pony fell upon her, and four cow-boys of the show carried her out of the ring unconscious. She soon revived, but it was reported from Wilkes-Barre, where the show went from here, that her condition was far from satisfactory.

NOT CONNECTED WITH "101."

The "101 Ranch" press department is sending out statements in an effort to correct a general impression that the Wild West show of the Kemp Sisters is a concoction of the Bliss, Okla. outfit.

A visit to Brighton Beach brought out the fact that a side show is being operated there under patronage of the Miller Brothers. It is under the direction of Al. Wall and consists of a troupe of "military burros," trained buffalo and trio of performing pigs. A small menagerie completes the equipment.

The burros, 12 in number, give an entertaining show under the direction of Dan Boyington, entitled to distinction as one of the few horse trainers who works without the use of a whip. The string is likewise used for advertising purposes, being paraded up and down the board walk before every show. On their return to the lot the "ballyhoo" opens up on the crowd which invariably trails the cavalcade. Good showmanship is here displayed for the lot is at the far end of the walk and some means is necessary to attract the crowd from the amusement centre.

All the stock is the property of the Miller Brothers and was used last season when "101 Ranch" played Brighton Beach. The stand is on part of the same lot, the rest of the grounds being given over to Pain's fireworks.

Fred Hutchinson, last season general manager of Buffalo Bill's Wild West, is laying off this summer, making headquarters in Parkersburg, W. Va.

CIRCUS NEWS.

BLOW DOWN FOR RINGLINGS.

While the Ringling Brothers' Circus was playing Dubuque, Ia., a heavy wind storm came up and before the top could be lowered the stakes were torn out and the tent flattened on the ground. There was no audience in the seats at the time.

At Minneapolis, the next stand, a heavy rain fell. General report credits the show with doing only a fair business, although the Barnum show, the Ringlings' other circus property, is said to be drawing good crowds.

Again at St. Paul last week the Ringling show top was flattened out by a sudden wind storm, making the third count in the hard luck series. The St. Paul accident happened at two o'clock, but no information beyond this has reached New York.

RINGLING CIRCUS CLOSES NOV. 12.

The Ringling Brothers' Circus closes its season in Freeport, Ill., November 12, moving directly from that town to winter quarters in Baraboo, Wis.

GOV. ROBINSON BETTER.

When the John Robinson show played Columbus, Ind., last week, two local doctors were called to John F. Robinson's private car for consultation with the private physician which Gov. Robinson has with him continually. Mr. Robinson had suffered an attack of heart trouble, it was reported.

On Tuesday of this week Gil Robinson, brother of Gov. Robinson, received a dispatch from the show saying that the senior Robinson was much improved and still with the show.

Michael Coyle, one of the oldest railroad contractors in the business and early this season in charge of this department with the Buffalo Bill outfit, is seriously ill with rheumatism and stomach trouble. He was compelled to retire from his place with the Wild West organization. At first it was hoped that he would recover sufficiently to rejoin the show in a few weeks, but doctors who have been treating him at his home in Weedsport, N. Y., hold out little hope that he will be able to resume active work again this season.

In addition to the other circus clashes which are on the card to come up within the next few weeks, the situation up in the Canadian Northwest looks bright for a general row. Campbell Brothers were due in McLeod, Alberta, July 1. On the same day "Ranch 101" play in Calgary, the same province. Beside this Norris & Rowe are due in Calgary, and the Campbell Brothers and the Miller organization come together with little time intervening at Edmonton. With three circuses roaming around in this restricted territory there should surely be something doing shortly.

Al Ringling, who has been in northern Wisconsin on a fishing trip, was expected to join the Ringling show any day this week.

400-MILE CIRCUS EXCURSION.

Probably the longest circus excursion ever arranged will be run when the Buffalo Bill Wild West plays Bangor, Me., July 15. Excursion Agent George Degnon, of the Buffalo Bill staff, has contracted with the Bangor & Aroostook Railroad to run a "special" from Caribou, Me., to Bangor, a distance of 205 miles, and return.

The special will start at 4:14 A. M., arriving in Bangor at 11:20, making thirty stops. The cost of the trip, including admittance to the Wild West, has been fixed at \$2.50, making the rate for travel less than half a cent per mile.

During the same stand Degnon will handle another excursion tapping the country in the opposite direction, running a special train from Palais to Bangor on the Maine Central Railroad, a distance of over 100 miles. The rate is very low for this trip as well.

TRAINED LIONESS ROARS.

London, June 23. Richard Sedgwick, the animal trainer, was discharged in court at Truro when arraigned on the complaint of a society, which charged he maltreated a lioness, causing her to roar. Sedgwick admitted a previous conviction on the same grounds.

Two veterinary surgeons testified the lioness' roars were evidence of perfect training.

For the week of July 27 the Buffalo Bill show will follow almost the identical route up New York State travelled by the Barnum-Bailey Circus last week, including Rochester, Syracuse and Niagara Falls.

France Reed, who started at the beginning of the season with the Queen and Crescent Circus, but later gave it up, has returned to the John Robinson show, where he is acting as equestrian director.

BIGGEST HOUSE IN RENO.

Chicago, July 1. Reno, Nev., will have its first fireproof theatre next season. The structure will cost \$400,000 and be six stories high. It will be built of structural steel and concrete.

"The Girl Question" opens at Wallack's, August 3.

The Basque Quartette opens July 6 at Los Angeles.

W. B. Watson will spend two weeks at Asbury Park.

Cliff Gordon declined an offer to join the "Mimic World."

"Onaip" and "Atra," two mysterious acts, have offers for abroad.

Ed Blondell and Mt. Clements, Mich., have a "crush" on each other.

Rigoletti's Aerial Ballet will open at the Hippodrome in September.

Charles Wilshin and Sadie Folly will be married during the winter.

ALHAMBRA.

The Alhambra show this week comes fairly well up to the mark for seasonable entertainment. There is plenty of comedy in it and not a turn in the eight that requires any effort at understanding on the part of the audience. The pictures were over about 10:35.

It would be rather difficult to place the honors of the show. Louise Dresser, Gallagher and Barrett and Matthews and Ashley all made substantial hits, with the rest of the numbers doing very well in spite of oppressive weather and a thin audience.

Irma Orbasany opened. Her cockatoos are a rather noisy lot and their constant screaming is apt to play havoc with sensitive nerves. Otherwise the turn is a picturesque one and has in it a good deal of novelty. The birds work out an odd series of feats with an occasional bit of comedy.

Carlin and Otto have an almost entirely new conversation act. A few moments of Weberfeldian clowning, in which the slim German impersonates a woman in order to instruct his fat partner in the finer arts of street flirtation, were very funny. The pair are working rather more quietly. Some of the direct gagging could be replaced with more of the same sort of material as the flirtation, although the rapid fire stuff got laughs.

The Tom Jack Trio got away from the conventional routine of straight musical acts, the only familiar device being the bells at the finish. The personnel of the act—two women and a man—is another departure from the ordinary. Both women look well and dress prettily. One of their novelties is the performance of playing a tune upon a rack of circular gongs hung in a frame, by throwing rubber balls into the centres of the differently toned disks. Any one who says that a woman cannot throw straight should watch this pair. They should get something fresher than the "Merry Widow" waltz, however, for an encore.

Louise Dresser has improved immensely both in appearance and method since her last vaudeville appearance. She has acquired a good deal of animation and handles herself with easy grace, almost breeziness.

Matthews and Ashley and Gallagher and Barrett have something in common in their systems. Both build up a picture or background against which to contrast their nonsense. "The Battle of Too Soon," just like "Held Up," is a study in contrasts and surprises. The essence of comedy lies in surprise. The edge of a laugh is taken off if the auditor knows from just which direction it is coming. Both teams hang between seriousness and clowning, and one is never sure of them. That is part of the secret.

Onaip opened the intermission. The principle of the illusion is simple to the initiated, but to the audience the mechanism is a complete mystery. The act was a real novelty and undoubtedly caused talk uptown.

Closing the bill, the Juggling Normans displayed some of the best club throwing that has been seen about here since the last appearance of the Mowatts. They have no other rival. The long throws are swift and accurate and many of the formations novel. Particularly so are the series of juggling feats performed while

BRIGHTON BEACH.

There is a highly pleasing bill at the Music Hall this week. It may not be as diverting as some might expect with six of the eight acts, founded principally upon their singing numbers, but it is light, airy entertainment of a good sort that would be hard to equal for this season of the year. The attendance Monday night more than comfortably filled the house.

Virginia Earl and Company, Ward and Curran and Cliff Gordon were given the same size type on the billboards and each pulled off a solid hit. Miss Earl has gone back to her "Johnnie" act, easily the best she has shown. Since her entrance to the varieties she has never appeared to better advantage than this week. Miss Earl looked extremely well in her dressy frocks, and her voice has improved surprisingly since heard about last winter. There are several new faces among the "Johnnies" who seem in need of some rehearsing. One has a fine baritone voice in several of the numbers, while James McCormack, as the German admirer, gives promise as a comedian. Miss Earl, for a finish, has hit upon a new audience caper, with plenty of fun. She invites any young man to come up and waltz with her. After much "kidding," not at all objectional, a bashful young man in the first row does so. The bit was well worked up.

Ward and Curran were one big laughing hit. The act remains for the most part the same as formerly, but you can always be sure of a few new jolts from Ward. If they are not new, it makes no difference; he makes them funny. Curran sang several pretty numbers. The best liked was "Childhood," showing off his bully singing voice capitally.

Cliff Gordon in the next to closing number was a riot. The German politician has a quantity of new talk about the present political situation, brimming over with witticisms and spicy sarcasm. Some may be put down as "local," but most hold a national interest and would bring forth screams anywhere. The race track discussion and the mild "panning" handed to Gov. Hughes hit the house especially hard.

George S. Melvin goes through on his dancing of the Scotch reels. His talk is not of the best and is hurt, if that is possible, through the comedian insisting upon explanations of each one after it is told. There is no apparent reason for removing the wig during the dances and as it takes Mr. Melvin out of the character some it would be advisable to keep it on unless there is some essential reason otherwise.

Rosie Lloyd did not experience the usual difficulty that meets most of the single singers at this house. She got her songs over in good style and could be heard easily in all parts. John Le Clair opened with a quantity of neat juggling. Bert Kenney and His "College Girls" and Merrill and Ward are under New Acts.

Dash.

the four face each other in two-high formations and pass the clubs with the same smoothness as when they are working on the ground. This makes an almost sensational finish for a turn that brought out frequent bursts of voluntary applause.

Rush.

FIFTH AVENUE.

Vaudeville too good for the weather is at the Fifth Avenue this week. A bill which can cause laughter or applause after each number with weather which prevents even a respectable sized audience from assembling must be an awfully unprofitable combination for the management.

The show this week is not running according to the programmed positions. The shifting about gave a smoothness, excepting for the setting of "The Naked Truth," which required four minutes in "one" by the previous act, and an overture before the stage arrangements were accomplished.

This is the third week for the "naked" operatic sketch, and properly cast it might enjoy the longest run known to vaudeville, for it is a light musical piece just suited to the variety demands. There is a bright looking chorus of ten girls. One young miss in a brown dress during the "Honeymooning" number is the most animated and an immature actress. Perhaps Phyllis Rankin might have helped the "undressing" scene through having a higher cut to her gown, but still that is a detail.

Paul La Croix opened the show, and he made them laugh. There were about 100 of "them" in the theatre at the trial set. Mr. La Croix should be well satisfied. His juggling with the hats is becoming noticeable, and the "bouncing" does the rest.

Following the first number, "The Six American Dancers" appeared, having been moved up for that purpose, and they gave the applause more impetus. A large word of praise for the stage management of this act steps in here. Upon the opening in "one," two stage hands unrolled the large dancing floor carried with the act, allowing it to drop upon the stage. Not a speck of dust was raised by the fall. It must have been hot times for the dancers, but they looked cool, and worked without shirking. There is a girl in a salmon-colored dress who is a chunky miss, and the exertion twice a day, even in the warm weather, is not reducing her weight any.

Another act suffering from the heat is the Belleclaire Brothers, the closing number, in acrobatic gymnastics. They may not feel the temperature but they perspire freely. Their work is pretty, although the finishing trick, a leap from the spring board to a hand-to-hand catch, at a distance of about fifteen feet, is not given in a manner to bring near the applause it should.

What a piece of chalk in the hands of Winsor McCay can do! On the stage Mr. McCay by rapid strokes and erasures carries the house from the cradle to the old age, and never once alters the original outline of his subjects' faces. It's interesting and amusing, and McCay evidently knows the adult mind as well as the children's.

"Lonesome Town" is recalled by Raymond and Caverly, who speak of "Watt Street" also having some other new talk—for them—with the operatic finale as usual. They did very well, all the stuff going over easily, although they followed the "cannon ball" act.

Robert T. Haines and Company and Mr. and Mrs. Voelker are under New Acts.

Sime.

125TH STREET.

It's a curious condition that, just when the season turns the public taste to a fish diet and light and frothy entertainment, the vaudeville managers should let loose upon us a perfect cloudburst of rather indigestible dramatic sketches.

In another local house only a few weeks ago there were two weighty playlets on the same bill, and now here again comes a double-header. The Harlem show this week runs very much to "straight" acts. There are only two or three comedy numbers on the bill, which screams aloud for a relieving touch of lightness. Two of the comedy numbers, too, were single acts.

It would have demanded unlimited humor to counter balance the presence of Paul McAllister in a "tabloid version of 'Hamlet'" (New Acts) reduced—or roughly hewn—down to thirty minutes. Instead a second sombre act was introduced early under the title of "The Star Spangled Banner," filled to bursting with sudden death, hair-raising dangers and harrowed emotions. Among the others were Louise Brunelle, a severely polite singer, and "The Military Octette," the humor of which is slight, for the close.

The Hiltons, comedy bicycle turn, opening the show, were a notable exception to the gloom. The comedian, one of those slow moving, lazy tramps, has his material nicely laid out, and the "straight" rider, a boy, works with a snap and dash that keep the action at top speed throughout. This youngster is a comer. He is a good tumbler, and among his striking feats is a hand-stand, unassisted, on the handle bar grips during almost an entire circuit of the stage. In the opening place the pair did remarkably well.

Loney Haskell replaced Fred Niblo (according to the program). He has a capital batch of yarns, most new, even with him, and "gets" to his audience easily. The "local" matter went especially well, as it always does here.

The Big City Four is much reduced in size and tonnage by the loss of its gigantic tenor, Tom Webb, but they have kept up the musical standard. The boys have robust voices, handle their straight routine nicely and keep away from the conventional by varying a straight succession of modern numbers with an occasional interpolation of an old-time standard selection. It might be suggested in this connection, however, that even in a medley numbers of "The Holy City" and "The Palms" class are a bit oppressive. The house took a mighty liking to the four and they left the stage to substantial applause.

Laddie Cliff hadn't to wait until he got down to his dances before the uptown crowd indicated its enthusiastic approval. The catchy style of the young man caught on immediately, and the dancing finish brought him back for innumerable bows and, finally, a curtain speech, in which he spoke of the very fond remembrances of American audiences he would take back with him to England.

The Jesse L. Lasky musical octet remains unchanged except for the introduction of a fresh set of scenery. Some of the uniforms could stand brushing up, and the costumes of the two girls need the attention of the wardrobe mistress. They will probably receive it before the next season opens.

Rush.

HAMMERSTEIN'S.

The Roof on Monday evening held more people than it has any night for a couple of weeks back. The opinion seemed to be that Gertrude Hoffmann proved the magnet. Miss Hoffmann is the new headliner of the show this week, the first of the two she is billed for up in the air. While the act presented by the imitator is nearly new to Hammerstein's, it has been shown in other town houses.

Miss Hoffmann's rather light voice seemed to have extraordinary penetrating qualities, for it was heard quite distinctly in the rear. Opening with "Eddie Foy," Miss Hoffmann closed with the "Patter" song from "The Soul Kiss." She did well with each, although Felix and Caire did the song but a few weeks ago at the same place. "Eva Tanguay" and "Genee" (without the horses) were the other numbers to score along with "The Merry Widow" waltz, but neither "Geo. M. Cohan," "Anna Held" nor "Harry Lauder" did much. Considering the open air proposition, Miss Hoffmann did extremely well, closing the first half of the bill.

Another number, new for this summer upstairs, is Gus Edwards' "School Boys and Girls," with some new songs; also some old ones, notably "Firebug," which might have been replaced for this occasion. Mr. Edwards himself sang "Sunbonnet Sue" to many encores, helped out both in the chorus and applause by deputations from the many Edwards' "girl acts." The detachments occupied both stage boxes, and included two youngsters who manipulated incidental "business" under the spot light among the others similarly employed. Besides "Sunbonnet Sue" as a musical hit, there was "Omaha," a catchy "western" selection.

Quite a wait intervened between the "kid" act, opening the second half, and Goldin with his illusions. Mr. Goldin is a fixed feature at Hammerstein's. The house remained intact to see and applaud the rapidly moving series of tricks and deceptions he presents, with the assistance of Jeanne Fransioli.

A shift in the program was made for the opening portion of the show. Bedini and Arthur appeared "No. 2" instead of "3," as listed, while Eltinge was brought up from "No. 9" to follow the plate juggling act. The Five Avolos were sent down to the Eltinge position.

In the early spot, Bedini and Arthur did remarkably. The new blackface comedian ("Arthur") takes care of the comedy as well as his predecessor, and dresses the part better. Bedini continues to juggle skilfully and look well. One entirely new bit of comedy is introduced, and it caught a genuine hearty laugh.

Rice and Prevost, with a new "Prevost" were also newcomers to the program this summer, although the act's eighth annual season here. The new acrobat is a clean, skilful tumbler, as good as any seen in his class, with several new ideas in working. Rice is always the laughable pantomimist, but he is not taking the chances as formerly, probably pending the thoroughly working in of the new boy.

Eltinge reappeared after an absence of two weeks, and scored in his usual way, while the Great Eldridge in his second week drew sand pictures only, and very good ones they were, though the third and last requires a considerable time to complete, entailing some talk to fill in, which was useless on the Roof. The Five

HENDERSON'S.

Henderson's bill this week is slightly above the average. It is a mixture of singing, dancing and acrobatics.

Burns and McCone, Sharp Brothers and Six "Dusky Belles," Three Wesleys, Arcadian Four and Lewis Parshley are under New Acts.

The Takezawa Troupe of Japanese are at the head of the bill. The juggling and acrobatics as well as the expensive "drop" and costumes caused quite some talk. The "Risley" work is the star portion of the entertainment, and some first rate work is shown. The flyer is growing fast, and the understander has no little difficulty in throwing him around with sureness. The act is one of the big Kitamura troupe's.

Marcello, when he got down to the making of figures from various pieces of wearing apparel pleased greatly. He is assisted by a small boy who looks like a girl, and the pantomime comedy would hardly be rated as funny.

George Homans' "Kountry Kids" were very well liked through the youthfulness of the principals, and the very good singing. The girl who formerly looked after the comedy is leading the numbers in a Margaret Daly Vokes makeup, and doing nicely. The efforts of one of the boys at fun making are not at all satisfactory. This is the weak spot. The accordion song for a finale was the best of the lot, and gained the "Kids" many recalls.

Rennier and Gaudier make a cute looking sister combination. They have several pretty numbers, "Smarty" being well done with one of the girls in boy's togs. "Pride of the Prairie" gave a rousing finish. The girls leave little to chose between them as to singing or dancing.

The Clipper Comedy Four have modeled their specialty very closely after that of the Empire Comedy Four. They have the "Cissy," the German and the "straight." Instead of the "Old Actor," there is a "Rube." The comedy is for the most part very familiar. The straight man wears a regulation United States officer's uniform, the coat and trousers being those of an infantry officer, while the cap belongs to the artillery. That is a little thing, however. The fit of the uniform is the really funny thing in the act. The singing is of the ordinary quartet type. The selections are as old as the comedy. An idea of what the comedy runs to is the removal of the man's coat, showing corsets and the "cissy" wearing women's undergarments.

Niblo and Spencer following the quartet receive a vote of thanks for a neat quiet singing and dancing specialty, highly pleasing. Niblo is a dancer of the first grade. Miss Spencer, besides her pretty appearance, is not far behind in the dancing line.

"The Dixie Serenaders" have a lively singing and dancing specialty, just to the liking of the Coney Islanders. Two men in the act are capital dancers. They keep going all the time. *Dash.*

Avolos are held over (fifth week) and Collins and Hart are in their third week, with several new comedy hits. "Colonel Fred" is under New Acts.

There is a great deal of familiarity to the bill as a whole, which strikes even the fairly vaudeville "regular," and does not help the show. *Simc.*

NEW ACTS

(Continued from page 12.)

Arcadian Four.

Songs.
13 Mins.
One.

The Arcadian Four is a "straight" singing female quartet. The women dress neatly and look well, but as no costume change is made, it would probably be advisable to at least remove the coats and hats after the second selection. The voices seem to be there. When singing alone each displays a voice of quality, but in the concerted work they were often flat, and several times off the key. This is most noticeable when singing without the orchestra. A better routine of selections could also be found. It would be wise to mix in a couple of popular numbers. An easy stage presence would relieve the rather amateurishness now evident. *Dash.*

Mr. and Mrs. Frederick Voelker. Musical.

17 Mins.; Four (Interior, 13); One (4).
Fifth Avenue.

Long applause from a light audience greeted Frederick Voelker at the Fifth Avenue Tuesday night after each number played on the violin. Mrs. Voelker accompanied her husband upon the piano, until the closing in "one," when the violinist offered "The Carnival of Venice," including a very familiar piece, evidently composed for the violin since nearly all play it. Voelker tries many variations of it. His fault apparently is the selections employed, though it could not have diminished the appreciation of the auditors, judged by the approval expressed. A "Caprice" was the first, not catchy, and "Gypsy Melodies" followed the "Cavaleria" intermezzo. All players of the violin of either sex seem able to pass through in vaudeville, although it often strikes one if a violinist is sufficiently capable of appearing as a soloist, the proper place should be the concert stage since vaudeville applauds the effort rather than the player or the skill. *Sime.*

Burns and McCone.

Acrobatics.
13 Mins.; Full Stage.
Henderson's.

Burns and McCone are offering a comedy acrobatic specialty along the Rice and Prevost lines, although it is hardly a "copy." There is much that is commendable in both the acrobatics and comedy. The "straight" end is a first-rate ground tumbler, running through the usual routine in capital style. The comedian is a trifle careless about dressing. His clothes do not look as clean as they should from the front. His falls are all very good and he does them in a careless, indifferent manner. The pantomime work is weak, and it detracts greatly, forcing the falls without any reason. They simply become "falls," losing in many instances the sought for laugh. The act was very well liked. *Dash.*

Parshley.

Musical.
13 Mins.; Full Stage.
Henderson's.

Much descriptive matter goes with Mr. Parshley's specialty, and it makes rather an imposing appearance on the program.

It is all about the first number, an overture, with Mr. Parshley manipulating the drums and traps. The number is called "A Trip to Coney Island," and in order to understand it fully the program has to be followed rather closely, as it was difficult at times to tell just whether it was the singing of birds or the warblings of an automobile that was intended. From the drums Parshley goes to the musical glasses, said to be the largest in the world. Maybe they are, but the big one on the end would have sounded better full of some brand of liquid refreshment on Monday afternoon than it did under the gentle touch of the player. For the finish xylophones were called into use. It was this instrument that passed him through. Mr. Parshley could arrange almost an entire specialty around the one instrument and it would be as acceptable as the whole now presented. *Dash.*

MY BEGINNING.

HELEN BERTRAM.

(The seventh of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

The story of Helen Bertram's debut has become a tradition in Tuscola, Ill., where that event took place when she was three years of age. The story is a part of the town's history and often repeated. Miss Bertram was too young to now have a comprehensive recollection of what actually happened. I have as my authority for the record Mrs. Joseph G. Cannon, wife of the illustrious Speaker, "Uncle Joe," who was "among those present."

As stated, Miss Bertram at the tender age of three made her first appearance in Tuscola, at the Methodist Church. Her father placed her on a table, but catching a glimpse of a huge chandelier, ablaze with electric lights directly over her head, she turned, jumped into her father's arms and began to cry. Basing their opinion upon her agility, the loving friends predicted a brilliant career for the debutante as an acrobat instead of a vocalist.

However, Mrs. Cannon came to her rescue with a bag of peanuts, and after being reassured of her safety among her friends, Helen returned to the table and made a successful premiere.

Notwithstanding the prediction of those who witnessed her first attempt Miss Bertram has never done anything noteworthy in the line of acrobatics, but all her triumphs have resulted from vocal endeavors. She has been eminently successful in operatic work, largely due to the fact that, in addition to natural qualifications, Miss Bertram learned the first rudiments of her art from two really superior tutors. For voice culture she was the student of Mme. Eugenie Poppenheim and the protegee of Emma Abbott, while her stage technique she acquired from associations with Heinrich Conried, at his German Theatre and Metropolitan Opera House.

In later years Miss Bertram has had a varied and thorough training, having been the prima donna and leading soprano with many of America's most distinguished operatic companies, including Duff's, McCaull's Abbey's and the Bostonians.

The singer may well feel proud of her London conquests, too. Miss Bertram's success at Covent Garden and with the George Edwardes companies at the Garrick and Daly's were brilliant achievements for an American.

"Dreamland," Coney Island, is placing the park on nearly a free basis on Saturdays and Sundays by issuing passes in quantities for those days. 500,000 are reported to have been issued for promiscuous distribution. This week there was a freedom in giving away books of the free tickets of admission which seemed equivalent to throwing the gates wide open. Previously there has been free admission at "Dreamland" on all days excepting Saturdays, Sundays and holidays. The latter are not covered by the "paper" given out. The business at "Dreamland" for the concessionaires is said to have fallen off on the "big" days, compared to the remainder of the week when no entrance fee was taxed.

Lewiston, Me., June 27.

Just what a Maine person considers 10 cents' worth is past understanding. The Lewiston newsdealer who sells VARIETY, the N. Y. "Sun" and other papers worth reading, said, in answer to my question: "Yes, there's a park here, but nobody goes there. They've got a bum show." Dissecting his statement later the conclusion was reached that the newspaper and postal souvenir man was, in part, almost there with some facts in the case. Experience having taught me that an evening in a Maine town can be spent only in leaning against nothing but an electric light pole, with foot resting on the curb, drinking in nothing but piney shone and New England dialect; the prospect of see a "bum show" loomed large upon my loneliness. Although the evening was vastly more to the blankets than to the park I contributed willingly for a full speed electric car ride of a few miles which spread between Lewiston's "mainstem" and Lake Grove. Passengers are set down right close to the ticket office and 10 cents (they even take Canadian money) buys the best seat in the grove. For nothing the economical may sit under the trees on smoothly planed boards and see as much as the dime spendthrifts. It was not a "bum show," nor could it be classed as extraordinarily good; it was just something to make one forget Maine. Every page from the life of Ma Goose was there with a candor and as an "extra attraction" there was a chorus of six girls—with the accent on the girls. In this land of fish they might properly be called minnows. The girls are pretty, young (not overlooking the comma) and can do stage things worth while. Have up to now observed twelve of them in action and they are all to the goodski. For two hours these thespians strove to please and most of the time they elicited signs of success in much applause from all beholders. At 10 o'clock the audience took one trolley car home. That is to say the audience started home on one car, but for an hour afterward ten young townfolk of male persuasion rode back and forth on different cars to see if any of the young women of the delegation would ride back to Lewiston, and I went with them each time to see how it turned out.

Walter.

Nashville, Tenn., July 1.

"White City" here may not open this summer. Decoration Day was set to inaugurate the season, but a lawsuit forced the park company to postpone, with no future opening in view.

PARKS AND FAIRS

An Airdome is being built at Dubuque, Ia., by the Bijou Theatre management of that city.

A court decision prohibits Young's Million Dollar Pier at Atlantic City from charging more than one admission to everything within its gates. Unless the price of admission is raised, any one will hereafter have the privilege of roller skating, together with the other side shows and amusements on the Pier for ten cents.

Opposite the Million Dollar Pier at Atlantic City is being erected a structure to house "Creation." Local capital is behind the venture. "Creation" has been the biggest draw at "Dreamland," Coney Island, last summer for the past two summers.

London, June 15.

"The Flip-Flap" was held in the air for half an hour the other day through an interruption in the electrical service at Shepard's Bush, where it is exhibiting. It weighs 400 tons; has arms like the blades of scissors, each balanced with 120 tons of stone and cost \$50,000 to erect. No one was injured or alarmed. The "Ferris Wheel," which remained in the air some years ago at Earl's Court for over night, was doubtless recalled. No one was harmed at that time, excepting a few households which were separated by the divorce proceedings which emanated from the "hold up."

A western park manager last winter tried out the experiment of keeping a permanent mechanical force on duty in his park during the winter. After auditing his accounts for the summer opening, he discovered that he had saved 50 per cent. in his maintenance account—including such items as painting, upkeep of machine plant and the like. This manager remained on the ground himself and personally saw to each item of expense. The resort was kept in such condition that at any time between Labor Day and Decoration Day the place could be opened for business simply by replacing the incandescent lights and starting the machinery. Even the lamp sockets were not plugged. He figured up his account as against another park where the place had been boarded up at the close of the season and left to take care of itself, and found that his saving in maintenance was even greater than 50 per cent., which represented his saving over his own cost in previous years when he had kept no permanent force.

Riverside Park, Bangor, Me., began its season June 22 with Fred H. Libbey, manager. Joseph J. Flynn will provide the attractions and the street railway company will furnish the crowds. The opening bill, "The Princess of India," shifted this week to Waterville, Me., where at Cascade Park, Mr. Flynn also presents the attractions. Lois Hall, Grace King, Lottie Heywood, Arthur Aylesworth, Frank Thornton, Jarvis Joslyn, Leve Bevins, Hugh Flaherty and Will Benedict are principals in the opera

company, and there is a female chorus of six. Frank Robinson is the pianist and Hugh Flaherty is stage manager. The Bangor park is situated at the end of a ten-cent ride, and large crowds turned out for the opening nights of the season. Little pretense is made to provide any real attractions other than the stage performances. Vaudeville will be in evidence when the musical companies do not appear. The stage is situated in a ravine and the audience is banked up in front of it on the hillside, tiers of seats rising until the back rows are higher than the lofty perch of the denizens of the gallery in a regular theatre. Orderly crowds bespeak good management and a fairly good performance pleased in proportion.

Cascade Park, Waterville, Me., opened for the season with a good vaudeville bill June 22. The park is a long five-cent ride from town, and boasts of nothing more than a building containing the stage and dressing rooms. The audience either stands around among the pines or sits in good, substantial seats costing ten and fifteen cents. There were 1,000 people at the opening show, and that exodus left nobody in town that evening but the policeman and the druggist.

The Merodia Troupe of seven bicyclists and the Kisten-Marietta acrobats arrived here last Saturday with contracts to play parks issued by Harold Cox. The acts, both foreign, are reported to have been promised engagements commencing next Monday by Reich & Plunkett. Cox was formerly associated with that firm. The acts are idle this week.

SOFT FOR VION.

Joe Vion may not be booking a great deal of new stuff, but listen!

President James J. Butler of the Empire Circuit Company (Western Burlesque Wheel) a few years ago bought a plot of ground in the Bronx for speculative purposes. Living in Cincinnati he was unable to personally look after this purchase, and was therefore willing to dispose of it. Mr. Vion, beside booking, handles real estate as a side line. He discovered a New York man who wanted to sell some St. Louis flathouse property. So the trade between the New York man and Col. Butler was arranged.

The advantage of this transaction over ordinary vaudeville booking is that the agent who got the two parties together draws down a commission both ways. The deal cost Vion \$5.40 for luncheon at the Knickerbocker; the double commission amounted to \$1.580.

SUTHERLAND STARTING ON TRIP.

On July 7 Albert Sutherland, one of the biggest American agents leaves for Europe, to be gone a short time only.

Mr. Sutherland takes to the other side for the purpose of placing and importing acts. He has already booked over \$500,000 worth on this side for next season.

Emily Miles, the star show girl of the "Bon Tons," will appear in Gus Edwards' "Schooldays" next season.

AN AGENT'S WAY.

"Well, you see, it was disaway," said the chimney sweep the other day to a Broadway policeman. "I was sweeping out the chimney in a fine dump on the west side, and I looked through a hole, and bless me soul if there wasn't Levy dead asleep in the chair."

"Well, say, I know that Levy cuss for his clothes are always so clean, and I says to myself, sez I, 'It's pretty soft for Jacky, old boy,' and I hear him atalking, and I listens. He wuzatalking and snoring at the same time, but I could get what he wuz saying all right."

"Levy says 'It's just like this, Mr. Goodwin. I can get you \$2,500 a week for ten weeks or ten years, and you will be the greatest hit ever on a vaudeville stage. Now take into consideration that this has been a poor season, and we have had some good shows, and if you can't stay in vaudeville ten years, why he will get you \$3,000 for five years, or \$3,500 for two years, or if you will only play a few weeks, why we can get you \$4,000 a week."

"Now, figure that out, Mr. Goodwin; \$4,000 a week is \$200,000 a year, the interest on \$4,000,000 at 5 per cent. Just think of it. If you haven't \$4,000,000 it will be just the same, and if you don't stay in vaudeville but three weeks, all we make is \$600. How do you imagine we can do it? Well, I don't know myself. It's wonderful the money we get for the acts, and only on a five per cent. commission. Why, this summer suit I am wearing cost me more than I could make on you if you stayed in vaudeville forever."

"You want \$5,000 a week? Hey, Bill, stop this man talking, will you? and then, say boss, that guy Levy jumped up, broke three vases, knocked a papier mache statue of a venus dipping in the water off the table and hollers out 'It's a hundred to one against us, but we will go up against that tough bunch down there,' and honest I thought the bug was anutty so I skiddooed."

THE AMATEUR'S "LIGHT PLOT."

Philadelphia, July 1.

The "amateur" has not yet degenerated into a highly specialized professional class. But recently the spot light operator at the Gayety was fairly stunned at receiving from an "amateur" a regular "light plot" for his act. It was a joke until they showed it to the manager, who studied it for a minute, and pronounced it a model of clearness and neatness.

He posted it upon the bulletin board with the suggestion that the professionals who visited his house might follow it. Here is a copy of the amateur's "plot":

QUES FOR SPOTLIGHT OPERATOR.

DREAMS.

Dream One. (Death in the electric chair.) GREEN in at beginning of dream; OUT at words "Now remember what I've said."

Dream Two. (Mariner's despair.) WHITE in at beginning of dream; at words "Mercy, the ship's on fire," change white spot to RED; at words "To deserve such punishment," red spot OUT.

Dream Three. (The Miser's Dream.) WHITE in at beginning of dream; at words "I'd much rather be without," white spot OUT.

Dream Four. (If required.) (Poverty.) WHITE in at beginning of dream; at words "And then out to pay all my bills I will go," change white spot to GREEN; at words "It surely would them kill," green spot OUT.

Finis.

Thank you. Will Diaper, in Dreams.

VARIETY ARTISTS' ROUTES

FOR WEEK JULY 6

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 5 to JULY 12, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls, 703 Hewett Pl., Bronx, N. Y.
 Abdallah Bros., Three, 417 E. 14, N. Y.
 Abbott, Andrew, Co., 207 W. 38, N. Y.
 Acton & Kloris & Co., 1533 Broadway, N. Y.
 Acker & Gliday, 107 W. 42, N. Y.
 Adair & Dollin, Barnum & Bailey, C. R.
 Adair, Art, Hagenbeck-Wallace, C. R.
 Adams & Kline & Co., St. Louis, Mo., Indef.
 Adams & Hailigan, 2006 Wabash, Chicago.
 Adams, Mabel, King Edward Hotel, N. Y.
 Adelyn, Box 240, Champaign, Ill.
 Addison & Livingston, Palmetto Beach, Tampa.
 Agee, John, Ringling Bros., C. R.
 Alabama Comedy Four, 253 W. 38, N. Y.
 Albens & La Brant, 22 E. 25, N. Y.
 Albani, Woodstock, N. Y.
 Alberto, Barnum & Bailey, C. R.
 Albertus & Millar, Monrovia, Cal., c. o. Miller.
 Aldo & Vannerson, Brantula-on-Bay, Ottawa.
 Allaire, Alme, Trio, Bijou, Superior, Wis.
 Allen, A. D., 92 Biallet, Newark.
 Allen, Josie, 351 St. Nicholas, N. Y.
 Allen, Seale & Violet, 222 E. 14, N. Y.
 Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
 Allister, Harry, 11 Rue Geoffrey Marie, Paris.
 Alpha Trio, Travel, 13, Majestic, Denver.
 Alpine Troupe, Cole Bros., C. R.
 Alrona, Zoeller Trio, 269 Hemlock, Brooklyn.
 Alvord, Ned, Ringling Bros., C. R.
 Alvarez Troupe, Ringling Bros., C. R.
 American Banjo Four, 1431 Broadway, N. Y.
 American News Boys Trio, Gem, Newark, Indef.
 Ahearn Charles, Troupe, Henderson's, C. I., N. Y.
 Alexander & Scott, Grand, Portland, Ore.
 Astrella's, The National, Havana, Cuba.
 Astoria Newsboys Quartette, Airdome, Danville, Ill.
 American Dancers, Six, Brighton Beach, N. Y.
 American Comedy Four, Bijou, Battle Creek, Mich.
 American Trio, 56 Penn. ave., Newark.
 Anderson & Ellison, 812 Chesnut, Erie, Pa.
 Angell Sisters, 406 W. New York, Indianapolis.
 Apollo Bros., 949 W. 4, N. Y.
 Apollo, Orch., 1412 Tremont, N. Pittsburg.
 Arizona, The, 148 W. 68, N. Y.
 Arlington Four, Keith's, Boston.
 Armond, Grace, Windsor Clifton Hotel, Chicago.
 Armita & Burke, 308 Constock, New Brunswick.
 Armstrong & Verno, Fountain Pk., St. Louis.
 Arnet & Gunn, 215 6th Ave., N. Y.
 Arthur, W. E., Columbia, Knoxville, Indef.
 Atlantic Comedy Four, 120 Stockholm, Brooklyn.
 Auberta, Les, 148 Frobel St. III., Hamburg, Ger.
 Auburns, Three, 335 Beacom, Somerville, Mass.
 Avers, The, 39 Heygate, Southend-on-Sea, Eng.
 Auger, Capt., Geo., Empire, Liverpool, Eng.
 Austin, Claude, 86 No. Clark, Chicago.
 Austins, Tossing, Lexington Rd., London, Eng.
 Avery & Pearl, 653 Wash. Boul., Chicago.
 Ayres, Howard, 620 Rinker, Phila.
 Azora, Miss, Barnum & Bailey, C. R.

Bachman, Marie, Grand, Los Angeles, Indef.
 Baker, Nat. C., 32 Division, N. Y.
 Baker, Chas. B., 72 Morningside, N. Y.
 Baker & McIntyre, 3924 Reno, Phila.
 Baker Troupe, Ringling Bros., C. R.
 Banks & Newton, 1633 Broadway, N. Y.
 Banks, Breuzeale, Duo, Forest Pk., St. Louis.
 Banacha, The, Barnum & Bailey, C. R.
 Banta Bros., Folly, Chicago, Indef.
 Baldwin & Shea, 701 Pine Grove, Chicago.
 Billings & Blaney, 136 Endicott, Worcester, Mass.
 Blamphin & Hehr, Family, Tamagua, Pa.
 Barrow, Musical, 1215 Jefferson, Brooklyn.
 Barnes & Crawford, 436 E. 45, Chicago.
 Barry, Katie, 541 W. 158, N. Y.
 Barry & Hughes, Green Room Club, N. Y.
 Barry & Wolford, G. O. H., Pittsburg.
 Bates, L. Allen, Star, Homestead, Pa., Indef.
 Batie, Carl Wm., 6037 Normal, Chicago.
 Batro & McCue, 819 No. Second, Reading.
 Bartlett, Mr. & Mrs. Guy, 353 W. 58, N. Y.
 Bartlett, Al., Hunt's Hotel, Chicago.
 Bateman, Tom, 810 O. H., Pittsburg.
 Bartholomew's Cockatoos, White City Pk., Springfield, Ill.
 Bates & Ernst, 201 So. University, Peoria, Ill.
 Bates, George, Barnum & Bailey, C. R.
 Bates & Neville, 46 Gregory, New Haven.
 Baxter, Sid & Co., 840 Myrtle, Oakland, Cal.
 Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
 Bay City Quartette, 1595 Gates, Brooklyn.
 Be Anos, The, 3442 Charlton, Chicago.
 Bever, Ren & Bro., 1406 Reymont, Bronx, N. Y.
 Beane, George A., Orpheum, Los Angeles.
 Beard, Billy, Geo. Primrose's Minstrels.
 Beattie, Bob, 504 E. 148, N. Y.
 Beatties, Juggling, 137 Park, Paterson.

Beauvais, Arthur, & Co., 13 Olympic, Chicago.
 Bedell Bros., 211 E. 14, N. Y.
 Bedini, Doug., & Dogs, 229 W. 38, N. Y.
 Beecher & May, 23 Atlantic, Bridgeton, N. J.
 Belford, Al G., Frank A. Robbins, C. R.
 Belford Bros., Ringling Bros., C. R.
 Bell & Richards, 211 E. 14, N. Y.
 Bell, Crystal, 308 Wayne, Hamilton, O.
 Bell, Frank, 1533 Broadway, N. Y.
 Bell Boys Trio, 142 W. 131, N. Y.
 Bell, Chas., Ringling Bros., C. R.
 Bell, Hazel, Ferns, New Castle, Ind.
 Bella, The, Barnum & Bailey, C. R.
 Beun, Teddy, Osborne Hotel, Atlantic City.
 Bennett, Laura, Majestic, Chicago.
 Bensons, Musical, Gen. Del., Chicago.
 Benton, Lew, 229 W. 38, N. Y.
 Bentley, Musical, 111 Clipper, San Francisco.
 Benton, Maggie, 1048 S. Grant, Stockton, Cal.
 Berkes, The, 409 W. 30, N. Y.
 Bergin, E. Howard, Adelbert Hotel, Kansas City.
 Bernier & Stella, 22 Haywood, Providence.
 Berry & Berry, Great Valley, N. Y.
 Beverley, Frank & Louise, Crystal, Denver.
 Bewers & Smith, Oliver, Everett, Mass.
 Big City Quartette, K. P. 125th St., N. Y.
 Bingham, 335 Beacom, Somerville, Mass.
 Bingham, Kittle, 335 Beacom, Somerville, Mass.
 Binney & Chapman, Gem, Columbia, Tenn., Indef.
 Birch, John, 133 W. 45, N. Y.
 Blisset & Scott, Empire, London, Indef.

Blie Cadets, 51 Hanover, Boston.
 Blinsh, T. E., 3241 Haywood, Denver.
 Blair, Rose, Electric Park, Albany.
 Blorum, Mattie, 154 Clifton Pl., Brooklyn.
 Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
 Bobker, Henry, 65 Forsyth, N. Y.
 Boises, Five, 44 Centre, Grand Rapids.
 Borella, Arthur, Barnum & Bailey, C. R.
 Bottomley Troupe, N. A. C., 18 Cedar, Brooklyn.
 Bouldon & Quinn, Louis River, N. J.
 Bowery Comedy Quartet, 821 Charles, W. Hoboken.
 Bowers & Smith, Oliver, Everett, Mass.
 Bowers, Walter & Crooker, Keith's, Boston.
 Borani & Navarro, 130 E. 19, N. Y.
 Bowen & Vetter, 813 N. Wash., Baltimore.
 Borsini Troupe, Hagenbeck-Wallace, C. R.
 Bordon & Zeno, 507 Ellwood, Joliet, Ill.
 Bowman Bros., 320 W. 43, N. Y.
 'Boya in Blue, 645 E. Center, N. Y.
 Boyer, Jack, 1533 Broadway, N. Y.
 Boyd & Veolia, 119 E. 14, N. Y.
 Bradford, The, 230 W. 41, N. Y.
 Bradna & Derrick, Barnum & Bailey, C. R.
 Bradley & Davis, Barnum & Bailey, C. R.
 Bradys, The, 209 W. 43, N. Y.
 Brecon & Downing, Majestic, Montgomery.
 Bringham, Anna E., Exchange, Elkhart.
 Brinn, L. B., 23, Haymarket, London, Eng.
 Brantford, Tom, Park Hotel, Port Chester, N. Y.
 Brays, The, Campbell Bros., C. R.
 Brindamour, 1533 Broadway, N. Y.
 Brinson, Alice, Barnum & Bailey, C. R.
 Britton Sadie, Coliseum, Burlington, Ia., Indef.
 Broad, Billy, 1533 Broadway, N. Y.
 Brobet Trio, Pottsville, Pa.
 Browling, Bessie, Majestic, Milwaukee.
 Brooks & Jeanette, 1602 Madison, N. Y.
 Brooks & Veldler, 8 Manhattan, N. Y.
 Brownies, The, R. F. D., No. 8, Topeka, Kas.
 Brown Bros. & Kealey, 1240 Wabash, Chicago.
 Brown, George, Barnum & Bailey, C. R.
 Brown, Jessie, Hanlon's Superba Co.
 Brown & Navarro, 4 W. 135, N. Y.
 Brooks & Clark, 2464 Paton, Philadelphia.
 Brown & Wilmot, 71 Glen, Malden, N. Y.
 Brown & Wright, 244 W. 45, N. Y.
 Browning, Flora, 1533 Broadway, N. Y.
 Browning, Mr. & Mrs. Hotel Everett, N. Y.
 Browning & Le Van, 895 Cauldwell, N. Y.
 Bruce, The, Electric Park, Waterloo, Ia.
 Brunettes, Cycling, Schermer Park, Montreal, P. Q.
 Bryant & Saville, 2323 N. Boulvar, Phila.
 Burke & Finn, 44 7th Ave., N. Y.
 Burton & Brooks, Fair Haven, N. J.
 Buckleys, Musical, 297 Avenue B., N. Y.
 Buckeye Trio, 645 E. Center, N. Y.
 Burdette, Madeline, 212 W. 44, N. Y.
 Burke, John & Mae, Orpheum, Los Angeles.
 Burke, John P., Flood's Park, Baltimore.
 Buckley's Dogs, Ringling Bros., C. R.
 Buckeye State Four, 2364 E. 57, Cleveland.
 Buffalo, Young & Vera, Bijou, La Crosse, Wis.
 Bufalo & Clara, Barnum & Bailey, C. R.
 Burgess, Harvey J., 637 Trenton, Pittsburg.
 Burke, Wm. H., 84 Barstow, Providence.
 Burke-Touhey & Co., 1388 Bristow, N. Y.

Burke & Urline, 119 E. 14, N. Y.
 Burns, Harry, 2839 Scoville, Cleveland.
 Burns, Morris & Co., 54 Hermon, Jersey City.
 Burns & Emerson, 1 Place Boileidles, Paris.
 Burns & Robbins, Bijou, Newark, Indef.
 Burnell, Lillian, 511 W. North, Chicago.
 Burton, Matt, 1185 Valencia, San Francisco.
 Burton & Shea, 111 7th Ave., N. Y.
 Burrows Travelers Co., 116 E. 26, N. Y.
 Bush & Elliott, Cascade Park, New Castle, Pa.
 Busmer, Walter H., Orpha, Madison, Wis., Indef.
 Bulger, Jesse Lee, Northside, Pittsburg.
 Burlinson, The, Ringling Bros., C. R.
 Busch, Johnny, Idora Park, Youngstown, O.
 Butler & Lamar, 5319 S. Boulvar, Philadelphia.
 Burton, Chas., Crystal, Menasha, Wis., Indef.
 Byers & Herrmann, 225 W. 38, N. Y.
 Byrd & Vance, 1622 Wrightwood Ave., Chicago.
 Byrne, Gelson, 1145, Wrenna Beach, Bay City, Mich.
 Byron & Langdon, 204 E. 52, N. Y.
 Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caspar & Co., Francis, St. Charles Hotel, Chicago.
 Cain Slater, Empire, Youngstown, O., Indef.
 Campbell & Cully, 1633 Bourbon, New Orleans.
 Caldera, A. K., 125 Washington, Hoboken.
 Calef & Waldron, 251 W. 92, N. Y.
 Calvin, James, 445 W. 64, Chicago.
 Callahan & George, Birmingham, Eng.
 Cameron & Flanagan, 705 4th, Ft. Madison, Ia.
 Carey & Stampe, G. O. H., Ashland, Wis.
 Carrillo, Leo, c. o. VARIETY, N. Y.
 Carrille & Baker, 127 W. 53, N. Y.
 Carvie, Mille, 504 Ashland Rk., Chicago.
 Carol Sisters, 316 W. 140, N. Y.
 Carson Slater, Empire, San Francisco, Indef.
 Carroll & Cooke, Hotel York, N. Y.
 Carroll & Judge Trio, Ringling Bros., C. R.
 Carroll, Nettie, Barnum & Bailey, C. R.
 'Casad & De Verne, Lagoon Pk., Cincinnati, O.
 Church City Four, Horicon Lodge, Lake George, N. Y.
 Chitt & Sylvester, Garden, Revere Beach, Mass.
 Conway & Leland, 13 Morcambe Gardens, London.
 Carson & Willard, 2310 No. Lambert, Phila.
 Carson & Devereaux, 305 Sycamore, Evansville.
 Carson Bros., 623 58th, Brooklyn.
 Caron & Farnum, 235 E. 24, N. Y.
 Carter, Chas. J., 'Milton', Queens, Sydney, Aus.
 Carters, The, Lyric Park, Oklahoma City, Okla.
 Carroll & Taylor & Co., 711 E. 176, N. Y.
 Carter & Waters, 158 Greenfield, Buffalo.
 Cartmell & Harris, 160 Nevada, Brooklyn.
 Carver & Murray, 229 W. 38, N. Y.
 Casettas, The, 4013 So. Artesian, Chicago.

D

D'Alvini, Rocky Point, B. I., Indef.
 Dahl, Katherine, 309 Columbus, N. Y.
 Dahl, Dorothy, 309 Columbus, N. Y.
 Daly & O'Brien, July 6, Tirol, Dublin, Ire.
 Dars, Harry, 325 E. 14, N. Y.
 Dallivette & Co., 402 Fairmont, Meadville, Pa.
 Dale, Wm., Crystal, Elkhart, Ind., Indef.
 Dale & Devere, 115 E. 15, N. Y.
 Dale, Doty, Dainty, 233 W. 94, N. Y.
 Dale, Will, Bucklen Hotel, Elkhart.
 Dailley Bros., 1379 No. Main, Fall River, Mass.
 Daniels, Joseph W., 16 Towner, Forest Hill, Mass.
 Darling, Phil, Bella-Floto, C. R.
 Darwin, Ringling Bros., C. R.
 Dalton, Harry Fern, 175 Irving, Brooklyn.
 Darmody, Hampton Beach, Hampton, N. H.
 Davis, Mr. & Mrs. J., Electric, Fairmont, W. Va.
 De Cotret & Rego, Pinehurst Pk., Worcester.
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Rooney, Katie, 807 N. Patterson Pk., Baltimore.
Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Rosa Sisters, 65 Cumberland, Providence.
Rosa & Lewis, Palace, Part, Eng.
Rosa & Vack, 11 W. 114, N. Y.
Rosa, Jack, 67 E. 104th, N. Y.
Rosaire, Mannon's Pk., St. Louis.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Rousek, Jack, Air-Dome, Leavenworth, Indef.
Rowland, 127 W. 27, New York.
Royal Musical Five, 849 So. 9, Brooklyn.
Royce Bros., 874 N. Randolph, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Russell & Held, 13 Albraun, Havana, Cuba.
Ryan & Richfield, Vaud-Villa, Sayville, L. I.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Samuels, M., Box 116, Melrose Pk., Ill.
Sabin & Mile, Vera, 737 De Kalb, Brooklyn.
Safia-Carmen Sisters, Barnum & Bailey, C. R.
Salamonaki, E. M., Prof., Barnum & Bailey, C. R.
Salvati, Airdome, Alton, Ill.
Sampson & Douglas, Crystal, Denver, Indef.
Samson, Doc, Coburn Greater Minstrels.
Santoro & Marlow, 230 Catherine, Detroit.
Symonds, Jack, White City, Trenton, N. J.
Seregalas, Originals, 1553 Broadway, N. Y.
Shedman, W., Imperial, Coney Island, N. Y.
Swan & Bamford, Solmer Park, Montreal.
Stadium Trio, Lyric, Joplin, Mo.
Stephens, Paul, 340 W. 26, N. Y.
Schade, F., Ringling Bros., C. R.
Schmidt, George, Alcazar, New Castle, Ind., Indef.
Schietels, Male, Empire, Grand Forks, N. D.
Shae, Percy James, 5409 84, Brooklyn.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 147 Madison, Paterson.
Sears, Gladys, Highland Lake, Winsted, Conn.
Seguin, Wood, Eugenia, 214 Holywood, Toledo.
Serge, Trio, Revere, House, Chicago.
Seymour, O. G., Adirondack Mountains.
Seymour Slates, Atlantic Garden, Atlantic City.
Seymour & Neeter, 351 St. Nicholas, N. Y.
Shadie, Frank, Ringling Bros., C. R.
Shannon, Four, Saratoga Hotel, Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Shaw, Mark (Kid), Barnum, Sioux Falls, Dak.
Sharrocks, The, 20 Rayline, Rochester.
Shaws, Aerial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirley, Anson, Crystal, Indef.
Shoe, Willie, 226 E. 39, N. Y.
"Six Little Girls & Teddy Bear," K. & P. 5th Ave., N. Y.
Sie Hansen Ben All, Luna Villa, Coney Island.
Simms, The Mystic, Box 860 Dobbs Ferry, N. Y.
Steinert & Thomas, 120 W. 185, N. Y.
Siegists, The, Bella-Floto, C. R.
Sidman, Sam, 1111 Quincy, Cleveland.
Sidonne, & Kelle, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Silveno, 2029 Liberty, Ogden, Utah.
Simpsons, Musical, 204 E. 52, N. Y.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Smiths, Aerial, Ringling Bros., C. R.
Smith, Bert, Anson, Crystal, Indef.
Rmedley & Emie, Co. 158 Arnold, Providence.
Soper, Bert, Star, Altona, Ia., Indef.
Somers & Storke, 17 22d E., Duluth, Minn.
Somers, Bert, Box 24, Collingswood, N. J.
Rouder, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Box 295, Ossining, N. Y.
Spears, Bert, Anson, Crystal, Indef.
Spencer, Lloyd, Lyric, Honaton, Indef.
Spisel Bros. & Mack, Indiana Pl., Greendale, Brooklyn.
Sprague & Dixon, 506 Mt. Hope Rd., Cincinnati.
Stants Bros., Barnum & Bailey, C. R.
Stafford & Stone, 624 W. 130, N. Y.
Stanford, Billy, 214 Elymer, Reading, Pa.
Stanley, B., Barnum & Bailey, C. R.
Stanton & Sandberg, 711 Orchard, Chicago.
Starr, Murray, 109 St. Marks Pl., N. Y.
Steinert, Thomas, Trio, 471 Lenox, N. Y.
Sterling, Kitty, & Nelson, 1305 No. 12, Phila.
Stearns, Al., 131 W. 26, N. Y.
Stevens, E. J., 135 So. First, Brooklyn.
Stevens & Boehm, 325 E. 14, N. Y.

Stewart & Desmond, 147 W. 142, N. Y.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stone, Wizard, Hippodrome, London.
St. Claire, Minnie, 4900 Easton, St. Louis.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., 283 Elliott, Buffalo.
Stutzman & May, 1553 Broadway, N. Y.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 3, Philadelphia.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., So. High, Milford, Mass.
Sully & Phelps, O. H., Hancock, Mich.
Summers & Winters, 2829 Prairie, Chicago.
Sutcliff Troupe, Empress, West Hartford, Eng.
Swain & Powers, Buffalo Bill, C. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 718 W. 62, Chicago.
Sylvor, Barnum & Bailey, C. R.
Symphonla Musical Trio, 26 N. Jefferson, Dayton.

T

Taneau, 10 Central, Brooklyn.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Taylor, Chas. E., Winsted, Conn.
Taylor, Mae, Gaiety, Phila.
Travers, Billy, 207 W. 88, N. Y.
Ten Dark Knights, Pantages's, Tacoma, Wash.
Thomas, David, care of Moyer, Atlanta, Ga.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson & Odell, Grand, Portland, Ore.
Thorne, Mr. & Mrs. Park, Hunters, N. Y.
Thornton, Geo. A., 1547 Broadway, N. Y.
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Tasmanians, Hagenbeck-Wallace, C. R.
Tiddewinks & Dugan, 503 Hudson, N. Y.
Tidley, Bells, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, Grand, Portland, Ore.
Tiney, Frank H., 812 Moore, Philadelphia.
Toledo, Sydney, Bayville, L. I.
Toya, Musical, Bradford, Pa.
Tomkins, Wm., Avalon, Santa Catalina Island.
Townsend & Co., Charlotte, July 5, Fairview Pk., Dayton, O.
Tulser & Dale, 1553 Broadway, N. Y.
Trits Trio, 718 W. Randolph, Phila.
Trilliers, The, 346 E. 30, N. Y.
Trobadoras, Three, 226 Park, Newark.
Truesdell, Mr. & Mrs., Somers Center, Westchester, N. Y.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Bert, 310 E. 39, N. Y.
Ty Bell Sisters, Bella-Floto, C. R.
Tyce, Lillian, 768 Mt. Prospect, Newark.
Tyroleans, Rainers, White Fish Bay, Milwaukee.

U

Ullrich, Frits, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, 38 Henry, Jersey City.
Vardman, National Hotel, Chicago.
Vardman & Johnson, 696 Orchard, Chicago.
Vardon, Perry & Wilbur, Olympia Pk., McKeesport, Pa.
Vaggas, The 4, Green, Auburn, N. Y.
Valdare & Varno, 175 S. Lake, Anrora, Ill.
Valdarens, Two, Atlantic Gardens, Atlantic City.
Valdare, Beatie, 76 W. 86, N. Y.
Valdore Bros., 390 Fairfield, Bridgeport.
Valveno & La More, Paragon Pk., Nantucket, Mass.
Van Dienan Troupe, Hagenbeck-Wallace, C. R.
Van Eppes, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Vandy, Quartette, 11 Polio, Chicago, Indef.
Vandy, Empire, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vedma, The, 749 Amsterdam, N. Y.
Vedri Musical Fur, 46 W. 28, N. Y.
Vermette-Carpottle, Trio, 451 Brecheuf, Montreal.
Verna, Belle, 335 Beacon, Somerville, Mass.
Viola & Engel, Idlewood Pk., Richmond, Va.

When answering advertisements kindly mention VARIETY.

Cobb's Corner

SATURDAY, JULY 4, 1908.

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Vynos, The, Highland Pk., Winsted, Conn.

W

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Waters, Tom, Shedy's Newport, R. I.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, 242 W. 43, N. Y.
Wagner & Gray, 26 Farragut, Chicago.
Winchester, Edwin, Airdome, Grand Rapids, Mich.
Ward, Lillian, Ranch, Plainfield, N. J.
Weston & Clare, 16 E. 11, N. Y.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walke, Willie, 2214 Adams, St. Louis.
Waldorf & Mendes, 110 Green, Albany.
Walker & Magill, 102 7th Ave., N. Y.
Walsh, Lynch & Co., July 1, Canado, Phila.
Walters & Johnson, Mt. Clemens, Mich.
Walker, Nellie, Orpheum, Oakland.
Walton, Fred, St. James, L. I., Indef.
Walton, Irvin R., 121 W. 42, N. Y.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Watson, Trio, 640 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Waterbury Bros. & Tenny, G. O. H., Pittsburg.
Watson, Sammy, 383 St. Paul, Jersey City.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weed, Roy, 434 Lincoln, Chicago.
Welch, Jas., & Co., 248 Fulton, Buffalo.
Wenrick & Waldron, 648 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
West & Benton, 550 Front, Buffalo.
Wesley & White, Smith Ave., Corona, L. I.
Weston, Sam, 16 E. 11, N. Y.
Whelan & Roney, 15 So. Clark, Chicago.
Whelan & Roney, 1520 Greenwood, Phila.
White Hawk, 750 Westchester, N. Y.
Whitman, Frank, 133 Greenwich, Reading.
Whittle, W. B., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Wilbur, Caryl, Tivoli, Dublin, Ire.
Wills & Hansen, 834 W. Lake, Chicago.
Wilmer, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams & Weston, 208 State, Chicago.
Williams & Gilbert, Hagenbeck-Wallace, C. R.
Williams, Duo, Lyric, Chicago.
Wilson, Tony, Heloise & Armore Sisters, 1 Prima rd., Brixton, London, S. E., Eng.

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Wilson, Raleigh, Campbell Bros., C. B.
Winchman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Olcott Beach, Olcott, N. Y.
Winslow, W. D., Barnum & Bailey, C. B.
Winston's Seals, Steeplechase Pk., Bridgeport, Ct.
Wise, Jack, 39th St., Pittsburgh.
Wood Bros., 207 E. 14, N. Y.
Wood & Woods, Blasing Bros., C. B.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed. & May, 124 E. Chicago, Chicago.
Woodford & Marlborough, 13 Lyric, Joplin, Mo.
Wordette, Estelle & Co., 40 W. 34, N. Y.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, 150 W. Congress, Chicago.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. B.
World & Kingston, Orpheum, Oakland.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. B.
Woulf, Edward, Barnum & Bailey, C. B.
Woulf, Mmc. E., Barnum & Bailey, C. B.
Wurcell, Arnold B., 617 McDonough, Sandusky, O.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnell, R. F. D. No. 6, Lancaster, Pa.
Yalto Dno, 229 W. 35, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. B.
Yarrick & Lalanda, 7 W. Church, Adrian, Mich.
Yma & Co., 101 E. 86, N. Y.
Ynli & Boyd, 1337 Polk, Chicago.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Youngs & Brooks, Suffer, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie & Bros., 58 Cliftonden, Columbus.
Youtncker, Prince, Barnum & Bailey, C. B.

Z

Zada, All, Wonderland Pk., Milwaukee.
Zambach & Co., 1060 62d, Oakland.
Zanalga, The Empire, Edinburgh, Scot.
Zaras, 4, 104 W. 40, New York.
Zasell & Vernon Co., Wash., Spokane.
Zech & Zech, Wheelers, C. B.
Zeda, E. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zemo, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knorrville, Indef.
Zinn's Musical Com. Co., Bntte, Indef.
Zimmer, John, Pantages', Seattle.
Zobedi, Fred, 1481 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Ahearn, Chas., Troupe, Henderson's, Coney Island, N. Y.
All, George, 319 W. 58, N. Y.
Around the World in an Airship, Grand, Victoria, B. C.
Carters, The, Wonderland, Wichita, Kas.
Cunningham, Bob & Daisy, 112 E. Washington, Champaign, Ill.
Cyril, Herbert, 13, Britannia Pk., Ottawa.
Force & Williams, Wheeling Pk., Wheeling, W. Va.
Jobo's Eight, Orpheum, Los Angeles.
Huff, Mrs. T. A., R. F. D. 1, Somerville, N. J.
Hunter & Tyrell, 235 E. 105, N. Y.
Le Witt & Ashmore, 442 W. 43, N. Y.
"Love Walks," Keith's, Philadelphia.
"Military Octette," Keith's, Philadelphia.
"Night On a Houseboat," Orpheum, S. Francisco.
"Planophleas," Grand Rapids.

Thurston, Leslie, Keith's, Philadelphia.
Zeb & Zarrow Troupe, Bijou, Duluth, Indef.
ROUTES—TOO LATE FOR CLASSIFICATION
Barber & Palmer, Superb, Augusta, Ga.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica, L. I.
Bradys, The, 266 W. 43, N. Y.
Fanton Trio, Lyric, Lincoln, Neb.
Johnson Bros. & Johnson, Summit Pk., Utica, N. Y.
Majestic Musical Four, Majestic, Chicago.
McCarthy, Myles, "Owl's Boost," Baritan Bay, N. J.
McCarvers, The, Crystal, Anderson, Ind.
Notes, Musical, Flint, Mich.
Rohanoffs, The, Idora Pk., Youngstown, O.
Sutter & Burns, 211 Walworth, Brooklyn.
Tanna, Four Mile Creek, Park, Erie, Pa.
Thompson Sisters, Family, Davenport, Ia., Indef.

CIRCUS ROUTES

Barnum & Bailey, July 4, Moose Jaw, Can.;
6. Wheeling, W. Va.; 7. Ulrichville, O.; 8. Columbus, O.; 9. Pipas, 10. Marion, Ind.; 11. Anderson; 13. Champaign, Ill.; 14. Kankakee; 15. Ottawa; 16. Rock Island; 17. Washington, Ia.; 18. Centerville.
Buffalo Bill, July 3, Holyoke; 4. Springfield; 6. Providence; 7. Worcester; 8. Lowell; 9. Lawrence; 10. Haverhill, Mass.; 11. Biddeford; 13. Portland; 14. Watertown; 15. Bangor; 16. Lewiston, Me.
Campbell Bros., July 4, Swift Current; 6. Moose Jaw; 7. Indian Head; 8. Moosemin, Can.; 9. Verden; 9. Brandon; 11. Souris; 13. Etewan Pk., Sask.
Hagenbeck-Wallace, July 4, York, Neb.; 6. Anrore; 9. Havre; 10. Cut Bank; 11. Kallispell; 12. Morgan, Col.; 11. Denver.
Miller Bros., 101 Ranch, July 3, Great Falls, Mont.; Bntte.
Morris & Rowe, July 4, Colville, Wash.; 5. Sand Point, Ida.; 7. Great Falls, Mont.; 8. Benton; 9. Havre; 10. Cut Bank; 11. Kallispell; 12. Ferne, B. C.
Parker, Great, July 5, Oakes, N. D.; 6-11. Aberdeen; 19. Escanaba, Mich.; 26. Larch.
Robinson John, July 5, Beaver Falls, Pa.; 12. Niles, O.; 13. Upper Sandusky, O.
Ringling Bros., July 4, Fargo, N. D.; 6. Aberdeen, S. D.; 7. Watertown; 8. Huron; 9. Mitchell; 10. Sioux Falls, S. D.; 11. Sioux City, Ia.
Sells-Floto, July 4, Cheyenne, Wyo.; 6. North Platte, Neb.
Sun Bros., July 6, Oak Harbor, O.; 7. Bellevue, O.

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Ogden's, Frank A., C. B., Bink, Altoona, Pa., Indef.

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Andrews, Pearl (C. O.)
Avery, Benjamin B.
Alexander & Bartie.
Ashley, Lillian.
Avola, Miss.
Armstrong, Fred M.
Barton, Joe, & Bro.
Barlows, Fredericks.
Belden, Hattie.
Baker & Carlisle.
Belfrage, George.
Bish Bros.
Balsar, Charles.
Black & Jones.
Banks, George S.
Broadway Quartette (2)
Bodreau, S.
Bennah & Miller.
Braham, Mical.
Brighton, May.
Bruce, Ilyand.
Breen, Harry.
Bombay the Juggler.
Black, Violet.
Barnes & Crawford (C. O.)
Banner, Michael.
Brockman, Slater (C. O.)
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Brown, Henriette.
Brown, L. K. (2).
Belmont, Belle.
Barry, Margaret.
Barke Brothers.
Burke, Chas., & Co.
Bowman, Ivy.
Brangh, Ernest.
Brown, Viola (2)
Blondin, Henry.
Blackledge, Ruby.
Brown, Harry.
Boch, Otto.
Bergers, Valerie (2).
Belmont, Freda.
Bowen, Florence.
Burns, John.
Gilmore, May.
Carroll & Baker.
Creaghan, Joseph.
Curjon, Allen.
Cogswell, S. L.
Cowles, Orwin.
Olau & Radcliff.
Claire, Ina.
Collins, Eva.
Collins & Ballard.
Claxton, Wm. (C. O.)
Conner, M. B.
Chaves, Joe.
Cline, J. E.
Coffman, Jan.
Corson, Cora Youngblood.
Church, Alice.
Clavert, Albert G. (C. O.)
Crawford & Gardener.
Cusling, Orvill.
Conaway, T. L.
Dunn, John (2).
De Mar, Jella.
Donagias, Harry.
Dunbar, Billy J.
Deane, Walter.
Dnpur, Helen.
Dix, Marion.
De Moss, Edward.
Danforth, Chas. L.
Dacoma Family.
Doolley, J. Francis (C. O.)
Dean, Louise (C. O.)
Denning, Lawrence (C. O.)
Dalley, Bob and Nellie.
Dremer, Marie.
Dean, Professor.
Donnelly, A. J.
De Lacy, Leigh.
DiBella and Volpe.
Duncan & Godfrey (C. O.)
Duggan, Archie.
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Engel, Carrie L.
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Freeman, Wallace.
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Grishatky, August (2)
Gilleeny, James.
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George, Edwin (2).

Goldstein, Abraham (C. O.)
Gilbert L. Wolfe.
Garvey, Margaret.
Garrick, Richard.
Graham, James (C. O.)
Guise, Florence.
Geroms, Viola.
Goodner, Marie.
Griff (2).
Green, Albert.
Gorman, James.
Gordon, Ruth.
Halsen, Eddie.
Harris, Geo. H. (C. O.)
Harvland, J. Butler.
Hughes, Madge.
Hayataker, Mr.
Horter, Eddie.
Hayes, Edmund.
Hayes, Carrie Winchell.
Hart, Chas. O.
Hilton, Helen.
Hugoson, Hugo (2).
Harris, Mr.
Harvard & Cornell (C. O.)
Hearrison, Beth. (3)
Harrison, Charles.
Hutchinson, Willard H.
Holland, Edwin.
Hulker, Edith.
Heck, W.
Harding, Hasel.
Harris, Ida C.
Holmes, Caria.
Hazard, Lynn & Bonnie (C. O.)
Hall & Coburn (C. O.)
Howard & North.
Hawthorne, Mary.
Hawkins, L.
Huntress.
Harrington, Don.
Imhof, Rogers (C. O.)
Innes Band, mgr. (C. O.)
Irwin, Jack.
Ishmeal, Prince P.
Johnson, Mack.
Jafer, Phil.
Jenkins, James (C. O.)
Jones, Margaret Gwyn (2).
Johas, Johnny.
Jones, Walter.
Jones, W. H. (C. O.)
Kokin, Prince.
Kemp, Edward H.
Kelvans, J. J.
Kelly & Kent.
Kessley's Marionettes.
Knight, Harlan E. (2).
King, Will.
Kelly & Ashby.
King, Winifred.
King, Hatch.
Lorraine, Olga.
Lindeman, Ed. Mule.
Lalcedoes, The Aerial.
Lamont, Chas.
Lamt, J.
Loretta, Otto.
Landres, Patay.
Lewin, Peter.
Leon, Nellie.
Laine, Louis.
Lyons, Flossie.
Lee, Henry.
Love, Frankie.
Luby, Hutchinson (C. O.)
Lonly, Miss E. (2).
LePelleties Family.
Major, Frank.
McCreas & Poole.
Marville, Dan.
Murphy, Jack.
McDonough, Ethel.
Melnotte, Coral.
McGowan, Minnie.
Maddox, Al.
Marlon, Dave.
Moore, Herbert (C. O.)
Marx, Julius W.
Melnott, Armand.
Manola, Jesse A.
Malcolm, Annette.
McConnell, Sisters.
Mullen, Mrs. J. E.
Murray, W.
McClain, Chas.
Morris, Mr. & Mrs.
Morris, Al.
Martin, Frank W.
Milla, Phil.
Moore, James A.
Miller & Russell.
Miller, Louis.
MacKamel, Aloa.
Miller, E. M.
Mainville, B. C.
Matthews, Hugo.
Maitland, Mabel (2).
Milliken, Lucy.
Myers & Meer.
Nelson, Agnes (2).
Nelson, Ned & Co.
Nelson, Agda.
Nelson, Jr., Artie (C. O.)
Nelson, Arthur.
Nico, Emily.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
O'Rourke, Eugene.
O'Day, William.
Ogules, Harry.
O'Brien, Kittie.
O'Neill, Sak.
Othello, Miss.
Owan, May.
Peters, Myron H. (C. O.)
Parrhson, Raymond.
Parrish, Gene.
Price, Beatrice.
Platt, R. H.
Paulini, Mrs.
Purdy, Francis.
Quinn, Mike (2).
Quigley, Helen.
Rose, Adam A.
Reed, Alex. D.
Revere & Ynir.
Roger, Augustine.
Rueck & Held.
Richards, Joe.

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BOSTON

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VARIETY Office,
Colonial Theatre Building.

Grand opera at a summer park is the biggest novelty ever shown here. Manager Dodge at Paragon Park has secured Floryn's Belgian Operatic Band and it opened Monday. Mme. Frery, the Belgian prima donna, and a dozen other singers in costume, supplement the band. "Lucia" was given Monday with big success on the open air stage.

KEITH'S.—Clara Blandick in "The Band Box," capital sketch; Wallace Goldsmith, local newspaper cartoonist, big hit; Ralph C. Hers is headlined with about the best monologue ever given here. Sadie Janell, impersonator, goes well, and the Kari Barleben string quartet furnishes the society element. Four Belgians, acrobats, work hard in a novel act; Bob Tip and Company have a really great act, finely done and full of giggles. Willie Hale and Buster return, well received. Galus and Brown, the Berkes, Emila and Evans complete the bill.

AUSTIN & STONE'S.—Sandow and Lambert, physical culturists; Olsenfeld, ventriloquist; Olivette, illusionist, are in curio hall. In theatre, "Maubattan Girls," Sandy Russell, dancer; Walker Morris, slinger; Carey and Cotter; Gayner and Gay, and Fostelle and Emmett.

PALACE.—Madison and Burke, comedy boxing; Tilly Cohen, soprano; Alvaetta Trio comprise the olio. "Bible" Speech and "Chinese Servants" are the sketches.

WONDERLAND PARK.—Oscar V. Babcock, great, "looping the loop" on a bike; Clarence Hamilton and Lucy Adams, roller skaters, meet all comers.

NORUMBEGA PARK.—Hayes and Wynne, dancers; Four Emperors of Music; Bradley, Martin and Company in a sketch, and Cornelia and Eddy, jugglers.

LEXINGTON PARK.—Matt Ott and Company in "Helen From Troy," a light skit, full of fun.

MEDFORD BOULEVARD THEATRE.—Torelli's Dog and Pony Circus; Slater and Williams; Hall and Thaw in "Love Finds a Way"; The O'Brien Troupe, acrobats; Three Pattens, Wartenberg Brothers, and Julie Kingsbury Company.

BIJOU DREAM.—Views of the Harvard-Yale boat races and grand opera selections given.

PASTIME.—Homer Strother, violinist; A. E. Tenny, comedy juggler, and the films on "Australian Sports."

DENVER

CRYSTAL (Wm. A. Weston, gen. mgr.).—Week 22. Pleasure and Bonanza! Toreadors (return engagement) head and duplicated previous success. Several new numbers introduced; Golden Gate Quintet, scored; James Ketcham, comedy juggler, went big; Tom Mahoney, Irish monologue, very good. Business excellent. TULLERIES (R. Cecil Smith, mgr.).—St. Onge Pouchere, in "The Leap the Gap," on bicycle, feature attraction; big draw.

AIRDOME.—The Hawaiian Quintet, novel singing act, well received; Jack Symonds, "The Man of Ease," scored big (fourth week); Musical Royces, rack snap and ginger. Business very good. WHITE CITY.—Usual concessions.

The Tabor Grand, playing dramatic stock, had as free attraction. Several serious accidents on the scenic railway have placed a damper on the attendance. NOTES.—Richard Burton, an Australian baritone, will open at Fisher's, Los Angeles, for an indefinite stock engagement at the conclusion of his present trip to Colorado.

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Bry, George.
Russell, Marion.
Reynolds, John B.
Robinson, Ada E.
Redding, Frances (C. O.)
Bennings & Brown.
Rankin, J. McKee.
Rogee, Leo.
Romald, Della.
Renard, Lola.
Rado, Phil.
Shade & Cole (C. O.)
Schlichtner, Ubert.
Shaw, Lillian.
Shale & Cole (C. O.)
Silverton, Will (C. O.)
Smith & Arado (C. O.)
Shaffer, Harry.
Smith, Ada.
Smith, Harry H.
Sattell Bros.
Sherwin, Walter.
Shepard, Ruth.
Stokes, Minnie.
Spong, Hilda.
Smith, Charles F.
Stevens, Mike J.
Sidney, Clara.
Schulze, E.
Sommer, J. T.
Scott, Frank.
Sullivan, O.
Six Clail Sisters.
Springfield, Harry.
Thropp, Clara.
Thomas, Wm. H. (2).
Tanna, A. F. (2).
Thalles, Mr.
Tillice, Eddie.
Tully, Guy.
Travis, Almie.
Teegarden, H.
Taylor, Philip M.
Trovolo, Mr.
Thompson, Eph.
Ulpas & Hella.
Victorin, Mervyn (C. O.)
Valdare, Evelyn.
Valey, Camille.
Van Horn, Marguerite.
Valassi, Mr. (2).
Webster, Margie.
Wynne & Lewis.
Wayne, Chas.
White, George.
Wynne, Fike.
Well, Mr.
Wilson, Harry.
Wassman & Fields.
Williams, Sam.
Wilton, Thomas.
Webb & Conly.
Welch, Joe.
Welch, Pauline.
Whelan, Albert.
Wolfe, Grace (2).
Wilson, Grace.
Wilson, Miss Leslie.
Wilson Bros.
Williams, Richie.
Williams, Leon.
Wethersall, Harry.
Woycke, Victor.
Wilson, Frank.
Yule, Mabel.
Yeier & Yora.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG.
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SCHINDLER'S.—Williams and Gordon; Happy Hal Price; Devine and Fuller; Harrison Bros.; Gladstone Sisters.
NORTH AVENUE.—The Four Lelensings; Hugh McCormick and Company; Bella Italia Troupe; Bertha Phillips; Barnett Bros.; International Quintette.

PREMIER.—Hill and Brown; Nixon and Moran; Alice Van; Tom Leigh; Dee and Noble; Onell and Mack.

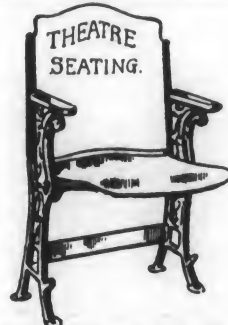
CRYSTAL.—Leo and Sulky; Nellie LeVerre; Jack Rip.

GEM.—Van Hoven; Lydall and Raeburn; Ray Bailey; The Hayens.

NEW GEM.—Everette and Gilmore; Jack Lewis; Williams and Stevens; Zelma Wheeler; Morris Williams.

LYRIC.—Henry Jordan; Summers Sisters; Williams and Williams; Annie Meyers; Emerson and Adams.

FOLLY (John A. Fennersey, mgr.).—Last week of stock. With the exception of Carroll, Glor, Eller, Lena Leavner and the chorus, the company is new. "No Man's Isle" and the "Justice Court" are the pieces. It is evident that the pieces have not been rehearsed, as all the principals provided their own dialogue, with little effort to create humor. In the olio are Odell and Gilmore, in a conventional sentimental sketch, in which the sentiments of a new girl are evolved without arousing much interest. Connors and Murphy are programmed as "comedians, singers, dancers and producers." As dancers, they deserve credit. The Sylvanettes show expertness in skatolal dancing and were the best of the olio. They should eliminate a portion of the "joke" dialogue, entirely out of place. A comedy bicycle act by two men, not programmed, gave the olio more diversity than last week. The chorus girl "couch" dancer this week is named "Deborah."



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on the W. S. Time.—The management of the Tuilleries has been changed, R. C. Smith replacing the former manager, Wm. Simpson.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (J. T. Jordan, mgr.).—Bright spots are rare on this week's bill. To add to the misery of those who were unfortunate enough to be among the early arrivals, there was one of those nerve-racking melo-dramatic sketches on for an opener, and there was such a dismal atmosphere permeating the theatre, that it was well into the center of the show before the audience aroused from its state of coma to take notice of the worthy acts, the first three or four which were forced to follow the sketch being sufferers. The sketch was "A Husband's Rights," presented by Herman Adler, Henry S. Prescott and Elsie Freed. There was a sort of an "affinity" story mixed up in the affair, with a Hebrew character a la the Wardell type, but it was dismal, uninteresting, and poorly acted. Lorenz and Young were the unfortunates to immediately follow the act, and they labored hard to get the show started, succeeding admirably, considering. The Adler Trio did nicely with their club juggling. The two-bigu figures are showy. They need a better routine of exchange tricks to build the act up. Henry D. Gardner was another one of the bad spots. He was probably a concert entertainer, his singing and stories in rhyme giving this idea very plainly. The roller-skating act of Karl Reynolds and Nellie Donegan was the first number to really bring the house back to life, their work on the rollers being a remarkable performance. Miss Donegan won frequent bursts of applause by her graceful dancing and pirouettes on the skates, while the "Love Waltz" with which the pair finished earned them several recalls. Both are wonderfully skillful, and the routine of single and double figures form an attractive and interesting act. Frodin, seen for the first time in this house, came very near carrying off the chief honors of the show. The sketch, "Lost a Kiss in Central Park," admirably presented by Edna Phillips and Company, started the audience laughing and held them to the finish. The funny situations in the sketch carried it through, though there are several weak points in the way the story is woven. For a rapid-fire, noisy bit of comedy, with plenty of action, the sketch fits the bill. Marlon Garsen followed with a selection of singing numbers which were well rendered and well liked. Marcena, Scarvo and Marcena have just enough comedy mixed with acrobatics. The Swor Brothers showed one of the best blackface acts seen here in some time. There are several minutes used up in handing out keys that have long since occupied a prominent place in the "released" class, but they handle the songs well, and the "pleading minstrel" bit by one of the pair followed by a real delight in a comedy dancing finish, was the cream. They were a deserved hit. Bearing the

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Metropolitan stamp of approval, Lasky's "Love Waltz" added new honors here. The particular feature of this offering is, that it is bright, beautifully staged and attractive to the eye as well as to the ear. Tom Bateman, the dancing sailor, can dance, and those who remained after the pictures thought well of him. He should dance only.

GAYETY (Edward Shayne, mgr.).—It was the intention of the management to wind the season of the Summer stock this week, but the closing of the Casino and Trocadero left the field alone to the Gayety, and business picked up enough to warrant running a little longer.

NOTES.—Marie Melville retires from the Gayety Stock this week to rest for the balance of the summer in the country, and Julia Sinclair will return to her home in Rochester to spend a few weeks before starting rehearsals with the "Paradise Wives." Both were prime favorites here during their stay.—Tom Grady, Joe Mitchell and Billy Hart have gone to Atlantic City to flirt with the ocean breezes, and get some new ideas for next season. They can be addressed care of the baseball ticker. May Irish and May Shaw, who were with the Trocadero stock, joined the Fred Irwin show for the Atlantic City engagement.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—First half week: Lizzie Weller, trick pianist, pleased; La Raab and Scottie, comedy acrobats, very funny. Last half week: Daisy De Dale, soprano prima donna, good; Herbert and Vance, musical, very good.—EDISONIA (E. W. Handley, mgr.).—M. p. Business good. RUCKER.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris, mgr.).—Della Fox heads, introducing several new numbers, and drew big houses; Welch, Mealy and Montrose, good; James Cullen, new parodies; Mr. and Mrs. Brownings' new sketch is very good; Elsie Harvey and the Field boys, excellent; The Five Musical Spillers, great; Mildred Flora, excellent.

—ATLANTIC GARDEN (Blatt & Hyman, mgrs.).—San Taveila, juggler, great; Francis and Wood, sketch, good; Great Ariel Kusella, excellent; Famous Fords, handcluffs, good; Charles Woodruff, animals, fine; Weaver and Lambert, impersonators, good; Seymour Sisters, vocalists, good; Valadons, good; Conroy and Ryan, wooden shoe dancers, good; W. L. Fenton, bag puncher, fair; Frank Kotok, baritone, good; Great Allein, acrobat, good; Carroll and Gullfoyle, songs and dances, good; Smith and Dapp, singers and dancers, good; Follette and Wicks, singers and dancers, good; Seymour Sisters, vocalists, good; Two Mack Brothers, acrobats, fair; The Bothwells, travesty artists, fair.

—STEEPLECHASE PIER (G. Clements, mgr.).—Charles Ahearn Troupe, bicyclists, fine; Bell and Richards, novelty musical act, good; Philip H. Paulinetti, comedy act, good; The De Muths, comedy sketch and dancers, fine; Haviland and Thornton, sketch, great; Pope and dog, good; Thomas J. Quigley, ill. songs, always good.

—STEEL PIER CASINO.—Murphy's American Minstrels, including in first part Matt Wheeler, Eddie Cassidy, Charles Turner, Reese Rosser, Frank Coombs and James McCool, in olio, Lyons the great comedy juggler, good; Al White, comedian, good; illustrated songs by Emmett Welch, fine.—BOWDOIN'S THEATRE.—"Out of the Depths" is still doing well here.—NOTES.—Harry Blockson, of Blockson and Burns, who spends his summers here, is on deck.—Joe Mitchell, of Mitchell and Love, another regular, is here.—This city's summer theatrical colony is never complete without Tommy Grady.—"Big Scream" Tom Welsh greeted his friends during the week.—The front of the Dunlap looks like the St. James Building.—The season is open, Willie Coban is here.—Billy Farnon closed his season on the road and is now back at his old place in the Dunlap cafe, more popular than ever.—Eugene Rogers, of Fred Irwin's show, and Elsie Harvey, who were here in "A Trip to Buffalo" six years ago and have not met since, played opposite houses this week.—William Hart of the "Gay Masqueraders" is here. He plays the Steeplechase next week. 810.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 22: Karl Pickert, "Bugler," unique and took well; The Dolly Sisters, one of the best dancing acts seen here; Walter Warson, very good; The Brownies, hit of bill. GEO. B. WALKER.

EASTON, PA.

CASINO ISLAND PARK (D. E. Segulne, mgr.).—Dan Riley, blackface, opens well; King and

Stange, "A Lead Pipe Clench," well received; Murphy and Dunn, sketch; Roscoe and Slumma, comedy instrumentalists, hit of bill; pictures close.—BIJOU (C. J. Filger, mgr.).—JEWEL (Sam Keyes, mgr.).—M. p.; good attendance.—"GIL."

ELMIRA, N. Y.

RIALTO (F. W. McConnel, mgr.).—Cain Sisters; Minnie Day; Bessie Shaffer; Lillian De Vore; James Proudlove and Rialto; good bill.—ELDRIDGE (Enoch Little, mgr.).—Georgia Minstrels, pleasing. J. M. BEERS.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Danbaum, mgrs.).—There is always something doing at this popular spot on the hill in the way of good shows. This week's bill is the best yet. The Musical Forests, instrumental, a highly entertaining act; Harry Richards and Company, comic opera, entitled "Love a la Mode," received applause; Allan Wightman, clay modeler and pastel painter, a very interesting number; Mitt's educated dogs and ponies pleased the children; Fogarty and Addison, comedy sketch, "The Office Boy and the Steuographer," have an act that makes one laugh, and were recalled several times.—HIPPODROME (Frank B. Hooper, mgr.).—Strong competition does not seem to affect this summer theatre. The following bill is being presented this week. Great European Four, acrobatic, have a sensational turn; Walter McFarland and the Dale Sisters, song and dance turn, good; The Trilliers presented a novel turn, in which they make pictures out of paper and rags; Pauline Moran, singing comedienne, good; Nanton and his comedy dogs, pleasing act. Mr. Pixley sang the ill. songs. S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. and: Tranita Midgets, musical act; The McKennas, sketch artists; Clio and Rochelle, comedy sketch; Sadie Graham, ill. songs.—PLEASANT ST. (Jas. Mason, mgr.).—Frothingham and Denham, singing and talking; Mabel Silvia, singer; May Farlow, songs and dances; Mason and Doran, held over.—PURITAN (Hill and Hooper, mgrs.).—M. p. and ill. songs by Wm. San Souel, and a one act sketch by Gertrude Dion Magill and The Puritan Stock Company.—SCENIC (A. Teran, mgr.).—M. p. and ill. songs by Sadie Adams. E. F. RAFFERTY.

HARRISBURG, PA.

PAXTANG PARK (F. M. Davis, mgr.).—Miles and Harmon, comedy, good; Elsie and Fisher, bicycle, very good; Irvin Walton, "fifty-seven varieties of vaudeville," entertained; Russell and Held, neatly costumed, and hit of bill.—HIPPODROME (Wm. Rexroth, mgr.).—Weatherhill and his "Summer Girl" (ventriloquist), pleased; Musical Primroses, acted strongly; m. p., very good.—STAR (Jas. George, mgr.).—Ill. song, good; m. p., very good.—BIJOU (M. Magaro, mgr.).—Ill. song, fine; m. p., good. This house needs the hose turned on.—LYRIC (Billy Daugherty, mgr.).—Not yet recovered from the fire of the 23d. Expect to reopen next week. C. C. CORBIN.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Ethel McMahon, singing and dancing, pleased; Dorothy Horr, lightning change artist, very pleasing in changes; Scott Leslie and his "Merry Minstrel Maids," pleasing.—COLUMBIA (Bobt. Robinson, mgr.).—Jacks and Clane, musical, scored. ARTHUR SPROUSE.

LAWRENCE, MASS.

COLONIAL THEATRE (J. Fred Lee, mgr.).—Max Witt's "Bonnie Lassies," hit of bill; Walter Stead, character comedian, very good; Harry Raymond, ill. songs, excellent; Lillian Bender, violinist, fine; Mack, Dougall and Co., in "Grill's Thanksgiving," very clever. JOHN J. BOYCE.

LYNN, MASS.

OLYMPIA (A. E. Lord, mgr.).—Ethel C. Jackson, coon songs; Leavitt and Campbell, "Going into Vaudeville"; Tom Dugan, character comedian, and Leonard and Lonie, equilibrists.—ALHAMBRA PALACE (J. F. Green, mgr.).—M. p.—NOTES.—The Lynn Theatre closed for season 28, will reopen in August.—Comique closed 28 indefinitely; will be remodelled into first-class vaudeville house. ROBERT A. DOYLE.

MERIDEN, CONN.

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LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—Joe Edmunds, clever; Four Musical Frampins, fine; Gardner, West and Sunshine, good; Martini and Maximilian, excellent; Walter Boothman, fine. CHAS. E. LACKEY.

NASHVILLE, TENN.

CRYSTAL (Lew Leslie, mgr.).—Sefton and Deagler, comedy sketch, good; Billy Boyd, comedian, good; The Darleys, comedy sketch, good; Tommy Crowley, singing and dancing, good.—CRESCENT (W. I. Ready, mgr.).—Two Manleys, Harold and Susie Spellman, Bonner.—GLENDALE PARK (Wm. Bordelner, mgr.).—John B. Willis' Musical Comedy Company began three weeks' engagement. Good show; fair business.—GRAND (Geo. H. Hickman, mgr.).—Talking pictures; big business.—NOTE.—A. J. Lewis, formerly of Crescent, will manage Gem at Columbia. J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr., reh. Mon. 9).—Espey-Dutton-Espey, cyclists and acrobats, work hard; Charlotte Briskin; Clara Nelson; Thelma Carlson and Clara Eckstrom, in songs, pleased; Francis Sedwick and Co., in "Too Many Husbands," good sketch; Al Leech and Three Rosebuds, good; Lyons and Parker, next musical and dancing act; Zelma Rawlston & Co., in "Hannah of Havana," introduce comedy and songs, cleverly written; Jeanette Lounie, made hit; Robert animals, whole circus.—ARCADE (L. O. Mumford, mgr.).—Motion picture with natural talking and effects; also big bill for holiday week. Those appearing are Winfred Mal Allen, singing comedienne; Geo. Grunewald, baritone; Wm. A. Hagel, operatic vocalist; John Coro, comedian.—OLYMPIC PARK (Willbur Miller, mgr.).—Business here is of the prosperity order. Dare Devil Shireys (fourth week), talk of the town; 10 circus acts make up the free outdoor show, the Aborn Opera Co. in "Floradora" to big houses.—ELECTRIC PARK (C. A. Dunlap,

mgr.).—"Merrimac-Monitor" fight with special effects, praiseworthy piece of business, and as it is free, it is drawing crowds to the park nightly. In the theatre are Inter-Musical Trio; Albino and Labrant; Merrick and Love; Devene and Shurts.—HILLSIDE PARK (W. E. Thaler, mgr.).—Nodine's Wild West with Rob Roy in a wire walking act, also colored minstrels. Business good. JOE O'BRYAN

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GRAND (Jas. H. Erickson, mgr.).—Week 22: Le Veen, Cross and Company; Okito Family, illusionists; Mel and Mora; Tierney and O'Dell, singing and dancing; McWade and May; Johnson's dogs; Fred G. Bauer, ill. songs.—PANTAGES (John A. Johnson, mgr.).—"Colonial Septet"; Shortey and Lillian De Witt; Marie Rolson; Fiske and McDonough; Elmer, juggler; Jean Wilson, ill. songs.—STAR (B. C. Murphy, mgr.).—Great Lawrence and Company, trapeze; Armstrong Comedy Company in "Charlie's Uncle."—FITZ'S (Jos. West, mgr.).—Bonham and Smith, Two Franks, Ethel Merrill, Trixida, Dottie Richards, Rooney and Forrester, Zelma Summers, Lottie Goldman, The Hewletts and Stock, "Way Driscoll Left Home."—BIJOU (Wall and Hanrahan, props.).—Sam Jordan and Mae Smith, ill. songs, m. p.—BAKERONIA (J. E. Maguire, mgr.).—Fred Cole, ill. songs, m. p.—ORPHEUM and HIPPODROME (Dilwyn Daniels, mgr.).—M. p.—OAKS (D. E. Freeman, mgr.).—Allen Curtie and Company in "The Lost Baby." W. E. B.

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SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wells, mgr.)—Week 21: Bert Cole, eccentric song and dance, good; The Elmore, song and dance, good; Martinez Duo, sketch, good; Newton Bassett, popular songs, very good; Prof. De Brink, sensational high dive, big hit; Marvo, the jail-breaker, excellent; m. p.—LYRIC (H. H. Hamilton, mgr.)—Harrison King, monologue, good; Ben Lawrence, Ill. song, good; Harold Keller and Co., comedy sketch, very good; Frances Swartz and Co., "The End," sensational drama, good; m. p.—BIG TENT AIRDOME (Ernest Rische, mgr.)—Ina Lehr and Co., "The Medium," went big; Geo. Llewellyn, comedy act, very good; Tommy D. Jones, monologue, good.—NOTES.—Ina Lehr and Co. have been indefinitely engaged for Electric Park, to play stock. Will have vaudeville as free act feature.—McLaines, aerial artists, will run third week at Electric Park; Marvo the jail-breaker, also runs third week.

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HURTLY.

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BIOGRAPH FILMS



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Story of a Squaw's Devotion and Sacrifice

"THE KENTUCKIAN"

RELEASED JULY 7TH

Ward Fatherly is the son of a wealthy and indulgent Kentuckian. We find him, at the opening of the story, in the cardroom of a swell Louisville club playing poker with a party of friends. Ward is a heavy loser and detects one of the party, who is enjoying all the luck, cheating. A challenge is made and a duel with pistols is fought, in which Ward mortally wounds his adversary. We next find him on the Western frontier, whither he has gone inoog, working as a miner. The usual hangout of the miners is the camp tavern, and to this place there comes a pretty Indian girl selling Indian goods. She is at once smitten with the handsome young Kentuckian. Ward is beautifully supplied with funds, and when he pays for a round of drinks he exposes a roll of bills that makes the eyes of a couple of low-down Redskins almost pop out of their heads. They must have that money, so they follow him, and would have killed him but for the timely arrival of the girl, who drags him to her tepee and nurses him back to health. The inevitable happens—they are married. A lapse of several years occurs, and we find the little family—the Kentuckian, his Squaw and a little son—living in blissful peace when a friend arrives with the news that Ward's father has died, leaving him sole heir to the estate. He feels that he cannot take his Squaw back and introduce her into the society of his set, so he must give up all and stay where he is, but the Squaw at once realises the situation. She must make the sacrifice, which she does by sending a bullet through her brain—a woman's devotion for the man she loves.

LENGTH 157 FEET



THE SQUAW'S NERVE.

A Romance of the Golden West

"THE STAGE RUSTLER"

RELEASED JULY 10TH

Phil Bowen and Sam Lewis were a couple of fearless road-agents, and our story with them waylaying the overland stage coach, commanding the driver and his passengers to alight and "shell-out." The passengers comprise a Chinaman, a tenderfoot and Boulette Sue. The tenderfoot is frightened out of his wits, while the ohink trembles so as to almost dislocate his quene, but Sue stands and views the episode with an indifferent air, while Sam covers the little coterie with his guns, and Phil divests them of their valuables. Her defiant mien makes a decided impression on him, as, on the other hand, he has, by his easy, gallant manner, impressed her, besides, a part of his features, which are unconcealed by the mask, gives promise that he is a handsome fellow. The coach, arriving at the camp, an alarm is given, and a party of miners start out for the bandits. Sue, who is in deepest sympathy with the handsome young outlaw, starts off at the same time by a short cut to warn Phil and Sam of their impending danger. Sam, who has also shown a weakness for Sue, tries to kiss her, but is repulsed. Several days later, Phil and Sue are alone in the tavern when the approach of some one forces him to hide behind a curtain. It is Sam who enters and, with violent persistence, forces his odious attentions upon Sue. Things are becoming alarming when a shot from behind the curtain lays Sam out. Sam, thinking the shot came from Sue's gun, raises himself on his elbow and sends a leaden dart through her, which closes the blinds of her mortal existence forever. This brings Phil from his hiding just as the mob enters. He is recognized and gives himself up for the usual punishment meted out for those of his kind.

LENGTH 670 FEET



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NOTE:—Mr. Niblo sailed July 1st, S. S. "Oceanic" for Europe, thence for his second trip to the interior of Central Africa, Egypt and the Holy Land, to augment his already remarkable collection of photographs.

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VOL. XI., NO. 5.

JULY 11, 1908.

PRICE TEN CENTS.



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VOL. XI., NO. 5.

JULY 11, 1908.

PRICE TEN CENTS.

WAR AGAINST MANAGERS DECLARED IN GERMANY

The International Artisten Loge Takes the Initiative.
V. A. F. of England and White Rats Back
Up German Artists' Society.

A cable received in New York on Wednesday from the International Artisten Loge of Germany, addressed to the White Rats of America, informed the local order that the I. A. L. had issued a decree forbidding its members to play at the following theatres:

Apollo, Dusseldorf.
Thalia, Elberfeld.
Olympia, Dortmund.
Reichshallen, Cologne.
Colosseum, Essen.

The Variety Artists' Federation of England has issued a similar decree to its members, and the White Rats immediately sent this answer to the cablegram:

"Will stand shoulder to shoulder with you and V. A. F. Have issued same decree."

No further information was contained in the brief message from Germany, but the present action of the I. A. L. in ordering a boycott against the theatres listed is the culmination of the troubles arising between the artists and managers over there as reported in VARIETY a few weeks ago.

At that time the managers under the guidance of H. B. Marinelli, the international agent, with a great blare of trumpets announced the formation of a combination of the managerial interests. It was directly hinted the object of the association was to dampen the rising ardor of the I. A. L. under the invigorating leadership of its active president, Max Berol-Konorah.

The clamor among the managers for suppression of the artists' society subsided almost as quickly as it commenced, but President Konorah did not abate his aggressiveness for the righting of many gross wrongs the foreign artists were suffering under.

The greatest of these was the "cancellation clause."

It is a distinctly inequitable feature of a continental contract. Other abuses were pointed out, and the Loge requested that they be remedied.

The managers viewed with increasing alarm the sternness of the I. A. L. The tension between the artists and managers has been narrowing down for some time. The I. A. L. probably decided the breaking point had been reached, and took the initiative in the boycotting plan.

The European Continental managers, especially those in Germany and Austria, say the I. A. L. is attempting to force the past complexion of the bills (of a straight variety nature) to remain unchanged, excluding sketches which the men at the head of the houses claim are now necessary.

In some instances late in the past season managers commenced to gather a stock company. Mr. Konorah blocked this move by resurrecting an old law calling upon a vaudeville manager to follow the lines of his license only. If another form of amusement were to be given, that required a separate license.

This stand by the I. A. L. caused much antagonism among the managers affected, and although they prattled about it, each shrewdly sidestepped when the subject of an equitable contract was broached.

A few managers agreed that a contract devoid of a cancellation clause was a just demand, but qualified this by adding that such a contract should only be issued to members of the I. A. L., and not apply to new acts.

The Continental variety manager is famous or infamous for his trickery. He has practiced it for years with immunity, and many are the stories told of irate artists inveigled abroad to be taken advantage of who have boldly promised a manager the whipping of his life unless

(Continued on page 21.)

HAMILTON QUILTS MORRIS.

By agreement with Charles W. Bennett, the Savoy Theatre in Hamilton, Canada, will next season be eliminated from the "opposition." The Savoy, under the management of G. J. Appleton, has played vaudeville in opposition to the Bennett Theatre in Hamilton with independent bookings supplied by William Morris.

Both houses lost money last season. According to report, the Bennett place was \$20,000 behind and the other house about \$30,000. At the end of the season the house is said to have been offered to William Morris, Inc., but the independent concern declined to purchase it at that time.

The Savoy now practically becomes a Bennett property. The two establishments will be pooled, one, in all probability, being turned into a home for dramatic stock. Bennett's will continue with vaudeville. The deal has been pending for some time.

MAJESTIC THEATRE BIG CENTER.

Chicago, July 9.

In the middle of August the headquarters of the Inter-State Circuit, operating the chain of Majestic Theatres in the South, will be transferred from St. Louis to Chicago, occupying half the sixth floor of the Majestic Theatre Building.

The other half will be devoted to the Gus Sun Circuit, the headquarters of which have heretofore been in Springfield, Ohio.

Both circuits will book in conjunction with the Western Vaudeville Association.

A suite on the same floor has also been set aside for the United Booking Offices of New York.

TOLEDO GETS THE "SHEATH."

Toledo, July 9.

Madelaine Capretta, of Chehalo and Capretta, walked downtown the other day in a "sheath" gown. The Toledo papers called it a "Directoire" dress, but everybody was so excited no one knows which it was.

This is what the Signorina's "sheath" gown did: it brought a mob of 5,000 people together; stopped street car traffic; caused a riot; called out the police and fire departments; caused injuries to many people in the crush; stopped business for an hour, and gave Chehalo and Capretta the biggest advertisement any act ever received in this city.

ROCK AND FULTON FAIL IN LONDON.

(Special Cable to VARIETY.)

London, July 8.

William Rock and Maude Fulton opened at the Palace Monday last, failing to receive the recognition expected, and it is rumored they will throw up the engagement. It was to have been for two weeks. Americans here attribute the failure to the inability of London audiences to really appreciate a high class novelty dancing and singing turn.

Dorothy Kenton with her banjo at the same theatre did very well. Redford and Winchester made a hit there.

At the Tivoli, where Louis Simon and Grace Gardner in "The New Coachman" reappeared on Monday in this town, there was one continual scream while the act was on.

THE LAST OF THE K. & E'S.

What are about the last lot of acts to hold Klaw & Erlanger contracts calling for vaudeville engagements have been assigned to the Orpheum Circuit.

There may be a couple of other foreign acts with K. & E. contracts setting forth future dates for their American appearance, but the Orpheum collection cleans up the "settlement" slate entered into by the United with the "Syndicate" to protect all artists' contracts issued.

The numbers to open on Orpheum time in the near future are the Willing Brothers at Omaha, Aug. 30; Severns Schaffer, Des Moines, Sept. 6; Mabel Sinclair, Butte, Aug. 30; Five Trapnells, Butte, Aug. 16, and the Millman Trio, Sioux City, Sept. 6.

DOCKSTADER WITH UNITED.

W. L. Dockstader, of the Garrick, Wilmington, Del., holds the United Booking Offices franchise for that city. Mr. Dockstader will book much as he has done before, making selections himself, but the contracts will go through the United.

The recent issuance of franchises to theatres in several towns where the local vaudeville manager was not consulted, although friendly with the United, probably induced Mr. Dockstader to protect Wilmington with the United document.

INVESTMENT FUND MOVES IN MANAGERIAL DIRECTION

The White Rats Subsidiary Organization Purchases Interest in the Mozart Circuit. Further Announcement Expected Shortly.

The Investment Fund organized by prominent members of the White Rats of America has made its first move in the plan to have artists interested in the managerial side of vaudeville by purchasing a portion of the stock to be issued by a corporation formed for the operation of the Mozart Circuit.

The Mozart Circuit controls a number of theatres, the greater proportion of which are situated in Pennsylvania. It contains from twenty to twenty-five weeks for an act which is enable to play all the time. A few of the smaller Mozart theatres have not been considered by the promoters of the Investment Fund.

It was said during the week that the Investment Fund was seeking other openings, and the Julius Cahn-Nixon-Zimmerman chain of houses, known as "The Ohio Circuit," has been mentioned in this connection.

"The Ohio Circuit" numbers many cities and towns in the Middle West where the theatres have been playing repertoire companies or "combinations." In most of these places there is no vaudeville of moment.

At the offices of the White Rats this week Harry Mountford, Secretary to the Board of Directors, verified the Mozart Circuit report, stating a contract had been drawn between the White Rats and Edward Mozart, the president of the corporation, by virtue of which the Mozart Circuit agreed that it would not connect, associate or affiliate during the next five years with any manager, circuit or booking agent.

A booking office for the Mozart Circuit will probably be established at 1440 Broadway. This is the address of William Morris' office. While the terms of the agreement entered into prevents the circuit from booking through the Morris office, the selection of the same address as its future New York headquarters gave rise to the rumor that there was an understanding arrived at by either the White Rats or Mozart with Morris under which the Morris and Mozart circuits would play in harmony, if not sympathy.

The agreement made between the Rats and Mozart is stated to contain a condition that the contract to be placed in use by the Mozart Circuit shall be equitable, and to be mutually approved by both sides.

The booking office will be under the direction of Mozart, who with his associates controls the corporation. The stock remaining after the purchase by the Investment Fund will be placed in escrow during the life of the agreement, to guarantee the faithful performance of the contract. The placing of the stock in escrow renders it non-negotiable.

Further reports of the operation of the Investment Fund in its quest for vaudeville theatres are daily looked for.

The White Rats of America as a society subscribed a portion of the investment

by authority of the resolution which is appended:

that this general meeting of the Order of the White Rats of America instructs the Trustees to invest the sum of in the proposition outlined, subject to the legal formalities necessary, not as a financial proposition or a remunerative investment or with a view to accumulate funds, but as a means of attaining the ends for which this Order was instituted—the owning of its art and all its enterprises, and because in its opinion it will benefit the members of this Order in their chosen profession materially and also assist in the betterment of conditions.

MUSICAL SHOWS START IN WEST.

Chicago, July 9.

A number of musical comedy productions owned by Eastern managers will be equipped and rehearsed in Chicago this summer. This is to save traveling expenses in bringing all the people from New York and other Eastern points for the shows scheduled to open in the Middle-West.

The first of the larger shows to start from Chicago will be "Hip, Hip, Hurrah," under the direction of Cohan & Harris, which will begin rehearsal on August 23d. The company opens at Des Moines, and will be headed by Rice and Cady.

The new semi-college play with music, destined for Jack Norworth, who will be starred under the Cohan & Harris management, will be staged by the author, George Ade. The chorus will be recruited in the Windy City.

The prevailing opinion among managers is that the dearth of coryphees in New York is greater than in Chicago, largely due to the increased number of musical shows organizing for next season. The two burlesque wheels alone, it is said, will employ about 1,000 girls for their shows.

Mort H. Singer, who is equipping four road shows, is experiencing difficulty for the first time in years in the selection of "Show Girls," while "Broilers" are plentiful and can be had for the mere asking at an hour's notice.

CONSIDINE COMING EAST.

Chicago, July 9.

VARIETY's story of the future bookings for the Sullivan-Considine Circuit to be made through William Morris, of New York, found ready belief here.

It is understood in Chicago that John W. Considine awaited the arrival of Fred Lincoln (the new S.-C.'s general manager) in Seattle before leaving for the East, and it is now thought Considine is in Denver waiting for "Big Tim" Sullivan to leave there for New York, when the partners will go East together.

The report here is that upon Considine's arrival in New York, the formal papers placing the bookings of the Sullivan-Considine Circuit in the Morris office, both at New York and Chicago, will be drawn up and executed.

Chris O. Brown, the present S.-C. booking agent in New York, will then enter the Morris office, it is said, as the Sullivan-Considine representative, and a similar arrangement will be made at the Chicago end.

PARIS THEATRES' RECEIPTS

Paris, July 2.

The annual statements rendered by the theatres have been published, and for the past season the following amounts, reduced to American dollars, have been taken in by the respective houses:

Olympia	\$240,615
Folies Bergere	220,960
Moulin Rouge	200,958
Alhambra	179,617
Folies Marigny	162,256
Medrano	97,452
Nouveau Cirque	97,226
Apollo	84,378
Cirque Paris	88,000
Ambassadeurs	73,844
Alcazar	60,377
Jardin de Paris	59,543

The Alhambra, fourth on the list, is managed by Thomas Barassford, an English vaudeville director. It is the only variety house in the city conducted on what are termed "clean" lines.

The Olympia, which stands at the head, is the lately acquired property of H. B. Marinelli and others. It will open under the new management Aug. 1 next.

JUGGLERS' DUEL.

Sydney, Australia, May 17.

A pen and paper duel has raged for several weeks twixt two juggling teams. Last week they met in open combat for a side wager and a substantial purse, put up by Bert Sayers of Broken Hill.

A committee of 12 from the audience decided by a majority of 10 to 2 in favor of Walker and Sturm. The Kavanagh Boys, their opponents, were in no wise satisfied. Their subsequent caustic outpourings—both in the press and otherwise—led to a finale. Two of the contestants had a rough-and-tumble on the stage. Amidst howls of derision from a small audience (the show was not on) the pair fell over the footlights and into the bass drum. No one was damaged. The matter is still unsettled.

DIDN'T LIKE CONTRACT.

Chicago, July 9.

Cameron and Flanagan, after signing for four weeks at the Oxford Music Hall, London, received their contracts and discovered an erasure, changing the "four" to "one."

They immediately cancelled, and decided to play this side of the water only.

TWO FOREIGN ONES FOR MORRIS.

London, July 2.

About the first of the foreign acts to play the Morris Circuit next season will be Barry Lupina and the Yamamotos.

Lupina is a dancing and singing comedian, under engagement to Geo. Edwardes, the English musical comedy king. Morris has secured the English comedian for a certain number of weeks each season for the next three years.

The Yamamotos are Japs, a man and woman, acrobats of a high order, with an elaborately dressed stage setting of the customary Japanese style. William Morris saw this act when it played the Coliseum.

A turn of the same name has played in this country.

Lew Welch will head "The Shoemaker" next season again. Rehearsals have been called for Tuesday following Labor Day.

CHICAGO'S NEW CONVENTION HALL.

Chicago, July 9.

The Board of Directors of the Illinois Manufacturers' Association contemplates the construction of a big convention hall for the use of public meetings, concerts, theatrical performance and other stupendous displays. The site considered most desirable is at the foot of Randolph street, on the Lake Front. The proposed building, according to the outlined plans, would cost between \$2,000,000 and \$3,000,000 when completed. Thomas' Orchestra, which now has its permanent quarters in Orchestra Hall, will probably be located in the new building, which, it is said, will be larger than Madison Square Garden, New York.

70 HOURS SWINGING CLUBS.

Sydney, Australia, May 17.

Club-swinging records are being smashed to pieces lately. Jack Griffiths beat Tom Burrows record of 67 hours and the latter set to work and wiped out his deficiency with a bit to spare.

Now Griffiths is preparing for a seventy-hour swing.

VAUDEVILLE ON MANHATTAN ROOF.

When the roof garden above the Manhattan Opera House shall have been completed by its manager, Oscar Hammerstein, New York will hold one more summer vaudeville place of entertainment.

Mr. Hammerstein has designed the Manhattan air-cooler for a running mate to the garden above the Victoria. Engagements for the summer of 1909 have already been entered into and no act will be too large, in salary or space required.

The equipment of the Manhattan Roof stage will be as complete as though built for an indoor auditorium.

"MIMIC WORLD" AT CASINO.

At last New York has the "Mimic World." For a time it seemed doubtful that the Shubert show would strike the city before the hot weather left, but it is here, having opened at the Casino Thursday night, after several postponements.

The vaudevillians in the cast are Harry Corson Clarke, Geo. W. Munroe, Arthur McWatters, Grace Tyson, Felix and Caire, Two Kings, Sam Sidman, Charles Sharp, Dave Lewis and Frank Mayne.

Junie McCree was a member of the show for one day only while it played Philadelphia.

BARNEY BERNARD WAITING.

As soon as the word goes forth from the Casey Agency that there is vaudeville time ready for Barney Bernard during the summer, the Hebrew comedian will retire temporarily from the cast of "The Follies of 1908."

Bernard will still remain under the management of F. Ziegfeld, Jr., his part in the aerial revue not being considered of sufficient importance to prove a barrier to weekly engagements in variety theatres.

BRIGHTON RECORD BROKEN.

Gross receipts of \$5,850 at the Brighton Beach Music Hall last week broke the record for the house, according to Manager Dave Robinson.

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A fire on Wednesday destroyed Clayton's Music Hall at Coney Island.

The Majestic Musical Four have been booked solid for next season over United time.

The Murray Sisters open in Detroit Aug. 24 for a tour in the West of forty weeks.

"That" Quartet, with Billy Redmond replacing Frank Morrell, plays the Savoy, Atlantic City, next week.

Daisy Harcourt, the English singer of comic songs, has returned to New York from a long Western tour.

Ollie Marshall with "The Behman Show" last season has resigned with the same management for next.

Robert Edeson was married on Wednesday in Boston to Georgia Eliot Porter, a sweetheart of his school days.

Eugene Cowles, the basso, will not venture into vaudeville this summer, though a liberal offer was made to him.

There have not been fewer houses open for vaudeville than at this time in New York for a good many years back.

The Le Brun Grand Opera Trio will play in Al Sutherland's production of "The Patriot" the coming season.

"The Boys in Blue" will not play Hammerstein's this summer. The stage on the Roof is not sufficiently large for the drilling.

Tillie Cohen, late of St. John and Cohen, will work alone next season. Miss Cohen has signed with Waldron's "Trocaderos."

Herman Desco, the retiring secretary of the White Rats, will remain at the headquarters until about August 1, teaching the incoming incumbent of the office, Walter W. Waters, his duties. After that Mr. Desco will locate in vaudeville with a sketch.

Anonymous letters of any character in reference to any matter whatsoever, addressed to VARIETY or any member of its staff, are thrown in the waste basket. The writer of a letter not signed may as well save the time.

Barry and Hughes open at the Orpheum, San Francisco, to-morrow (Sunday). The act will remain in the west until next March.

Dick Packer, formerly chief assistant to Horace Goldin, has taken over the management of Sam Watson's Farmyard Circus.

"The Auto Fiends," a new Hanlon "girl act," with eight young women, will play Proctor's, Newark, next week for the first showing.

Marie Lloyd is said to be singing songs in England, costumed in a "sheath" or "Directoire" gown. Only fawney.

Harry Tate's "Motoring," booked by Joe Shea, has been placed on the Orpheum Circuit for next season, opening Sept. 6 at Des Moines.

Barrett and Belle will have a new act for the next (their third) season with "The Century Girls." It is a rural sketch, named "Dooley's Tavern."

Taneau, Felix and Claxton have settled a claim against the Third Avenue Railroad for \$500. Suit was brought for injuries received by one of the act.

Mabel Hite is due to leave "The Merry-Go-Round" to-night, according to report,

Miss Hite's father, from Kansas City, is visiting his daughter this week.

"Bob" Dailey will appear in "The Girl Question" when that piece opens at Wallack's on Aug. 3. There is some legal question being raised over the title.

Ida Fuller resumes her vaudeville engagement at Detroit July 27. The serious illness of Miss Fuller's sister caused her recent cancellation of summer time.

Frank "Slivers" Oakley, the clown, plays the Orpheum, Des Moines, commencing Sept. 13 as his first week of the Orpheum time. Artie Nelson is "Slivers'" assistant.

Arthur Prince, the English ventriloquist, said to hold a Klaw & Erlanger contract calling for his reappearance over here, is reported coming to the Percy G. Williams houses soon.

Geo. Lyons, of Lyons and Parks, did a single turn at Hammerstein's yesterday matinee, while Eddie Parks attended the funeral of his father.

Harry Lee and Charles S. Hoey are together again as Hoey and Lee. Ed. S. Keller has the re-formed act.

The Zancigs will return to New York about September 1.

A. E. Johnson, of the Casey agency, advised Pat Casey this week he had

Frances Noss, wife of Fred P. Noss, is recovering rapidly from the effects of an operation recently performed in the Post-Graduate Hospital, New York. It was erroneously reported that it was Mr. Noss who was under the surgeon's knife.

Horace Goldin and Jeanne Fransioli will leave New York on Aug. 1 to open on the Moss-Stoll Tour, England, playing first the Coliseum, London. The illusionists will return here Jan. 14 to take up time secured through Pat Casey and H. H. Feiber.

Tim McMahon's "Pullman Porter Maids" will have Arthur Rigby at the head next season, McMahon and Chappelle composing a talking act in "one" by themselves. Charles and Alice Shrodes will again lead "The Watermelon Girls." Pat Casey has the bookings for the numbers.

P. C. Armstrong, of Jial & Armstrong, has arranged with Mme. Phasey, the ballet mistress of the Covent Gardens, London, to produce one of Mr. Armstrong's electric dances in an English Christmas pantomime. Mme. Phasey is at present visiting friends in Philadelphia.

Among the acts already signed for the two Jacobs & Jermon Eastern Burlesque Wheel shows, "Golden Crook" and "New York Stars," are Johnson and Marvel, John Dempsey, Billy Allen and Six Pansies, Mitchell Sisters, Lynott Sisters, Kelly and Wakefield, Tyson Sisters, Ed. Morton, the coon shouter, and Alvora.

Daisy Wood, a sister of the Lloyds, has been secured by A. E. Johnson of the Casey Agency to come over here. Miss Wood is willing to adopt the name of "Lloyd" for an American appearance if it is requested. She has several times been reported to be under contract to Percy G. Williams.

The New York "Herald" on Wednesday carried a cable from London that Charles Frohman had engaged Isabella Duncan for America, and that the manager would play the dancer from coast to coast over here next season in an evening's entertainment composed of dancing only. Miss Duncan appeared at the Duke of York Theatre, London, on Monday night last, surrounded by eight girls, holding the stage for over two hours.

George Homans and Gus Edwards are engaged in a controversy over the possession of "The Kountry Kids," Edwards claiming that Homans has not kept the agreement under which he (Edwards) turned over the act. The original title was "The Rube Kids"; since it came under Homans' management the sketch has been greatly revised. It played Henderson's last week, and before the engagement was over Homans received offers for 90 weeks work. The act left New York last Tuesday for Spokane where it opens Sunday on the Western States Circuit.

F. Kitamura, the Japanese manager of acrobatic numbers, returned to New York last Saturday. One of the Kitamura acts, the Kitafuku Trompe, has been booked abroad for the next two years.

looked a big foreign polar bear act for the opening of the New York Hippodrome.

An announcement was given out this week by F. Ziegfeld, Jr., to the effect that he was negotiating for the services of Maud Allan, who would be placed in a production in New York next Fall.

"The Geo. Evans' 'Honey Boy' Minstrels" are now actively rehearsing, and will open at the Apollo, Atlantic City, July 27. Geo. Evans will be on the "end" as well as appearing in a single act. Eltinge will appear in cork during the afterpiece as a "swell wench."

"Atra, the Vulnerable," who permits a marksman to apparently shoot a bullet through her body, has been booked to play three weeks on the Jake Wells park circuit in the south. The act opens Monday in Atlanta.

Billy Nixon, who played under the name of "Mason" in the team of Mason and Tilburn, and Minnie Moran, are now working together under the team name of Nixon and Moran. The couple were married in Spokane in December.

The "girl act" recently produced by Carter DeHaven, with himself as the principal, will be played Sunday at Hammerstein's, with Harry Clark in DeHaven's part. Clark succeeded DeHaven in the Lulu Glaser piece, "Dolly Dollars."

CHICAGO ORGANIZES CRUSADE AGAINST UNCLEAN BURLESQUE

"Tribune" Closes Its Advertising Columns to the Trocadero and Folly on the Score That Stock "Burlesque" Given There is Against Public Morals.

Chicago, July 9.

The inevitable has happened. Chicago is in arms against the flagrantly indecent performances which, for the past two months, have been steadily inviting just such an attack.

"The Tribune," one of the city's most influential newspapers has refused to accept advertisements from the Trocadero Theatre (Eastern Burlesque Wheel) and the Folly (Eastern Burlesque Wheel), and in a two-column leading article makes known its intention of stamping out the offensive shows at these two resorts if possible.

At the Trocadero stock "burlesque" has been playing for the last seven weeks. The principal "comedian" (the quotations are from the "Tribune") is Nat Fields, and it is chiefly against this organization that the "Tribune" directs its wrath. The Folly, it is admitted, is not so gross an offender, but it is included in the list of undesirable "burlesque" places.

"Wriggle" dancers are the feature in both houses—"Chooceeta" at the "Troc" and De Borah at the Folly. It is the former who appears to have started the trouble, ably assisted by Fields.

Chooceeta, the "cooch" dancer, and I. M. Weingarden, manager of the Trocadero (where she was featured), were summoned before Judge Newcomer, the case being set down for July 14.

Weingarden, of the Trocadero, seeking extenuation, alleged that he had signed a summer contract with Chooceeta and could not annul her portion of the entertainment.

The police are no respectors of contracts, so the "cooch" was withdrawn. A Spanish dance has been substituted. The performances are now under police surveillance. The Trocadero is the only burlesque house at present open in Chicago.

Not only will the "Tribune" no longer take "tainted" money from the two objectionable theatres, but it has had its back advertising accounts audited and will give to a local charity all the money that they have paid into its business offices in the past, amounting to \$863.

Having thus washed its hands, the newspaper declares it will bring the indecencies of the performances to the attention of the municipal authorities, and on its own account conduct a rigorous watch on the proceedings. Its reporters will witness every performance at both theatres and its camera squad will take up stations at the entrance to photograph visitors.

The "Tribune" pays its compliments to Fields in these terms:

"The objectionable feature in this part of the program (the afterpiece) consisted in the language of the comedians and the dress and actions of the chorus. Nat Fields gave what he thought was an imitation of David Warfield in 'The Music Master,' closing with 'If you wont take her, to ——— with her.'"

The management of the Trocadero and Folly have only themselves to thank for

the crusade. Only a short time ago a reformer who had witnessed the performance caused the arrest of "Chooceeta," but the management refused to take warning. Both houses are in the "loop" district, and the Trocadero is said to attract the worse element of the two.

One year ago, when VARIETY called attention to and commented upon the indecent exhibitions given at the Trocadero by the "stock" company, under the guise of a "show," its Chicago representative, Frank Wiesberg, was barred from the theatre.

TAKES STAIR'S SHOW.

F. W. Stair's (of Toronto) show "The Star Show Girls" will be under the control of Harry Dixon, formerly of Dixon and Anger, and Sam Dessauer, last season advance agent for "The Behman Show" and formerly manager of the Murray Hill Theatre for the Columbia Amusement Company. Mr. Stair will temporarily retire from the management of his burlesque property to take a long vacation.

JOHN WARD GOES TO DETROIT.

H. H. Hedges, formerly manager for the Columbia Amusement Co. at the Gayety, Detroit, playing Eastern Burlesque Wheel shows, will next season be in charge of F. W. Stair's Star, Toronto. Hedges' place in Detroit will be taken by John Ward, last season-treasurer of the American, New York.

In connection with these facts there is a story in circulation that Mr. Stair is anxious to get rid of responsibility in the conduct of the Star. His Western Burlesque Wheel show is to go out under other management next season.

The basis of this report seems to be that recently he offered to rent the Star to a Mr. McCaffrey, a Toronto man and manager of the Toronto baseball team in the Eastern League.

The story current about New York suggests that Hedges may perhaps be interested in the house.

A "PIQUANT" SOUBRETTE.

It looks as though Georgia Cunningham had a little something on the other burlesque short-skirted young women who say they are soubrettes to the managers, and generally get away with the statement.

Miss Cunningham admits she is a soubrette, and says she is known as "The Piquant."

Perhaps that doesn't sound good. But if programmed, it's going away over the heads of a good many audiences on the Eastern Wheel route who will assemble to see "The High Rollers," H. S. Woodhull's show, with which Miss Cunningham will again travel. Still, Georgia is there with the title all right.

EASTERN BURLESQUE WHEEL DRAWS.

The managers of the Eastern Burlesque Wheel gathered in the offices of Hyde & Behman, on Court street, Brooklyn, Wednesday and drew for their opening dates for the coming tour.

The season begins August 31. On the route the stands in Scranton, Reading and Indianapolis, making two weeks in all, are absent, while three new towns appear—Montreal, Louisville and Atlanta.

A new system of drawings was used by the Easterners this year. A tally sheet was made out. It was divided into squares each numbered and marked with the name of a town.

In two hats were forty envelopes, containing slips of paper. One set bore the name of a theatre, the other the name of a show. Harry Jacobs, owner of the Eastern house in Rochester, presided over the drawings. Before him lay the tally sheet. On one side Sam Scribner, general manager of the Columbia Amusement Co., sat with the show envelopes, previously shuffled, in a hat. On the other side sat Archie Ellis, with a hat containing the names of the different theatres, each enclosed in a sealed envelope.

Scribner drew out an envelope at random and announced the name of the show. Then Ellis drew a theatre, and the name of the show was written in the square on the tally sheet containing the name of the theatre, together with its number in the Wheel.

Drawings commenced at 11 o'clock and were completed in less than an hour.

There were two new shows in Wednesday's drawing, "Fads and Follies," the property of Rudolph Hynicka, and "The Serenaders," under which title the "Batchelor Club" will travel this year.

WANTS THIRD TRIAL.

Contrary to general expectation the Sparrow Company of Montreal will attempt to bring its conspiracy charge and damage suit against the old Traveling Managers' Association before the United States Court again.

The company recently received a verdict against the old Association fixing purely nominal damages.

Late last week counsel for the Montreal firm appeared before United States Court Justice Ward in New York, and made application to reopen the case on the ground that the jury's verdict was against the evidence.

Leon Laski, the lawyer, appeared for the defendants. The court ordered both sides to submit briefs. A decision may be delayed until Autumn.

ED RUSH RETURNS.

Wednesday morning last saw Ed F. Rush, of Weber & Rush, as youthful looking as a cherub, back in his office chair after a trip abroad of two months.

Mr. Rush said he had had a delightful stay on the other side, and had engaged a few acts for the firm's burlesque companies. Among them are Berg's "Merry Girls" (new), "The Six Rockets" and the "Six English Barmaids."

Next week L. Lawrence Weber expects to commence his summer vacation, consuming about ten days for that purpose.

E. C. Kohl, of Chicago, left for home last Sunday.

SECOND POOL SCHEME OFF.

Most of the Western burlesque managers are getting an early beginning for next season. Almost every show put on in New York and scheduled for an opening date in the West will play a preliminary season of from one to three weeks, breaking the jump from New York to the first regular stand.

The "pool" managers will represent about half the shows in the Wheel. The movement which was on foot for the organization of a second "pool," including the shows of William B. Watson, Campbell & Drew, Mortimer M. Thiese and the Miner Estate has been declared off.

These shows were the largest money makers last season and declined to go into a general production merger. After this decision the managers controlling the favored shows talked over a scheme to form a second "pool" which was to include all the shows not included in the other "pool." Minor disagreements and exactions killed the plan.

IRWIN'S SHOW CLOSES.

Atlanta City, N. J., July 9.

Fred Irwin's Big Review closes at the Savoy Theatre Saturday, cutting the four-weeks' engagement down to two.

Since the opening of the Review here business has not been as it should have been and when the second week opened poorly Irwin notified Comstock and Gest, the house managers, he was going to close.

Roy Comstock left here Tuesday morning for New York and it is thought that he will put in vaudeville commencing next Monday.

\$60,000 BURLESQUE CORPORATION.

Albany, July 9.

Articles of incorporation have been granted to the Louisville Amusement Company, the concern which is to build a new Eastern Burlesque Wheel theatre in the Kentucky town. The incorporators are L. Lawrence Weber, Sam Scribner, Rudolph Hynicka, Charles B. Arnold and Leon Laski. Capital stock is fixed at \$60,000.

It is said that when the Eastern Wheel men made known their intention to go into Louisville, local interests more or less closely identified with the Whallens, the Western Wheel managers, sought to purchase options upon as much as possible of the property available for theatre buildings.

The site between Third and Fourth Streets selected by the Easterners was owned by a wealthy estate. The Louisville Amusement Company secured a 99-year lease upon the ground.

BURLESQUE IN SAGINAW, PERHAPS.

Saginaw, Mich., July 9.

During the summer W. A. Rusco says he will commence the erection of a pretentious vaudeville theatre in Saginaw. The house, he declares, will be ready in October. It will be fireproof and will have exits on all four sides. The old Bijou will then be turned over for stock burlesque, unless it continues with moving pictures which have been placed in for the warm weather season.

Franco Piper, the banjoiist, will open for another American tour on Sept. 7. Piper will have a new act, including the playing and spinning of twenty-five banjos on the stage at one time.

KRAUS' NEW YORK HOUSES DESERT WESTERN WHEEL

**William Fox, the Moving Picture Promoter, Takes
Ten-Years' Lease Upon Both Dewey and Gotham.**

A bomb was dropped among the Western Burlesque Wheel managers Wednesday morning when it became known that George Kraus had jumped again, leaving them without two important New York houses, the Dewey on East Fourteenth Street, and the Gotham on East 125th Street, both of which played Western Burlesque shows last year and in 1909, when Kraus as suddenly deserted the Eastern Wheel, then just organizing.

The Dewey and Gotham were leased to William Fox, owner of the Greater New York Film Renting Exchange and a big promoter of moving picture shows. The rent of the Dewey is to be \$60,000 a year, that of the Gotham \$40,000, one year's rent being paid in advance.

Cut off from two metropolitan theatres, the Empire Circuit Company (Western Wheel) will be forced to secure substitute stands before the regular wheel opening, August 25, or drop two shows out, closing the wheel up. Otherwise there will be two weeks' "lay-off" on the route. The New York houses left to the Western are the Bowery, London and Eighth Avenue. Both the Kraus house were drawn for by Western managers last week. It could not be learned whether the old drawings would stand with the elimination of the Gotham and Dewey or a new drawing made.

Fox has been running a "talking-moving picture" show in the Dewey for more than a month. It is said that when Fox first urged the moving picture policy for the summer run at the Dewey, Kraus refused to consider his proposition. Later he fixed a rent of \$50 a day, presuming that amount prohibitive in view of the cut-throat competition Fox might expect to encounter from the Unique, Pastor's and Union Square, all playing pictures and all within a stone's throw of the Dewey.

Fox replied immediately by tendering Kraus a check for \$3,500, paying in advance for ten weeks' possession of the Dewey. Since then the Dewey has prospered immensely, drawing heavily from the patronage of other houses in the neighborhood.

When Kraus took the two Sullivan & Kraus theatres into the Western Wheel, an agreement was made with the Empire Circuit by which he received \$50,000, contributed proportionately by each show on the Western Wheel at the rate of \$5,000 a year in all.

A few months ago VARIETY related that an important Western manager had made overtures to the opposition (Eastern Wheel) to be taken in, but had not been accepted. This was George Kraus.

It is said that when Sullivan & Kraus entered the Empire Circuit they received a cash bonus of \$50,000, with the stipulation that they pay back to the burlesque concern \$5,000 a year for every year less than ten during which they did not play Western Burlesque shows in their houses under a ten-year contract. This will make

it necessary for Sullivan & Kraus to return \$40,000 to the Empire Circuit, Western shows having played the Dewey and Gotham only two years.

To secure the performance of these obligations and avoid liability on threatened law suits, Sullivan & Kraus formed the Union Theatre Co., a holding corporation. From this Sullivan & Kraus leased the two theatres to themselves and gave these leases as security. The Union Co. has since been dissolved.

A burlesque manager this week expressed the opinion that the Empire Circuit Co. would have no recourse at law, the return of the \$5,000 a year being thus fixed as liquidated damages, limited their responsibility at that figure.

On Wednesday of this week nobody could be found in the New York Empire headquarters who would say what means would be taken to protect the concern. No action had been taken, said one manager, because no official notification had been received that Sullivan & Kraus had actually given a lease to their theatres to Fox.

In this connection it is recalled that when Sullivan & Kraus turned the New Circle Theatre over to Felix Isman recently they received a bonus of \$40,000.

Sam Scribner, of the Columbia Amusement Co., admitted this week that his concern had been partly instrumental in helping along the Sullivan & Kraus-William Fox deal. "We have served them (Empire Circuit Co.) the same dose of medicine," he said, "that they made us swallow two years ago. Only it didn't cost us as much money."

After the transfer of the Dewey and Gotham became generally known, it was reported that the Westerners had made efforts to secure one or more of three Keith-Proctor theatres in New York—Twenty-third Street, Union Square and 125th Street. It is also pointed out that there is nothing in the transaction to prevent Fox from re-leasing the houses to the Westerners, as far as is known.

JOE HOWARD'S BURLESUE.

Chicago, July 9.

Jos. E. Howard is rewriting "His Highness the Bey," the first of the Hough-Adams-Howard shows at the La Salle, to serve as a first part and burlesque for the "Colonial Belles" next season, under the management of Campbell & Drew. Mr. Howard will stage the show.

HIPPODROME SHOWS IN PARIS.

Paris, June 30.

There is a report current that the big spectacular shows given at the New York Hippodrome will be reproduced here by the Shuberts, Max Anderson et al.

The Grand Palais, just now occupied by the annual salon of paintings, is said to be the place selected for the importations.

OLYMPIC CHANGES POLICY.

Chicago, July 9.

Kohl & Castle's Olympic, the first and oldest theatre in Chicago, will change its present policy of an all variety show commencing with the opening of the season.

A musical comedy stock company with about twenty people will take up the larger share of the time on the stage during a show. To fill out the performance, some vaudeville acts will be sandwiched in. There will be no feature numbers, nor will any sketches be booked.

Geo. A. Kingsbury, formerly the manager for Thompson & Dundy when the latter firm directed the New York Hippodrome, will be brought on here to take charge of the Olympic.

It may be Kohl & Castle's intention to convert the theatre into a music hall, the first Chicago will have. The stock company may also be employed to offer "revues" if the pieces presented do not attain the increased patronage looked for. The Olympic of late has not had the attendance it has grown accustomed to.

The other two large vaudeville theatres (Majestic and Haymarket) managed by K. & C. will continue with that style of amusement. The Chicago Opera House, also a K. & C. theatre, will play the combinations as usual.

Beth Stone, the vaudeville dancer, has signed for a term of years with the Shuberts. She has been assigned to go with the Lulu Glaser production next season, being a feature of the organization. The name of Miss Glaser's new piece has not yet been announced.

58TH STREET IN DOUBT.

The future of Keith-Proctor's 58th Street theatre has not yet been settled upon, according to the latest report. It is doubtful if the opening of the coming season will find vaudeville bills again on the stage there. That either moving pictures or a stock company will be the entertainment provided seems the prevailing opinion.

Keith-Proctor's Harlem Opera House will lose its stock standing, the uptown theatre becoming a "first class" house with the fall, playing the better attractions, according to the present intention.

It is rumored that a stock company may take possession of the K-P 125th Street, shouldering out the vaudeville policy now in vogue by so doing.

Both the 125th Street and Alhambra will remain open during the summer, per announcement. It has appeared like a race in Harlem between Keith-Proctor and Percy G. Williams. Mr. Williams is the director of the Alhambra, which has been reported to close at two or three past dates. A cable is said to have arrived from the other side where Mr. Williams is, ordering the Alhambra to play vaudeville throughout the summer.

CONTINUOUS SINGERS.

Atlantic City, N. J., July 9.

Allen May is the promoter of a new syndicate here. He has arranged with a number of cafes that engage singers to give them four singers a night, each one working an hour and then passing to the next cafe.

May is furnishing this service for the price of one singer and it is taking well.



GRACE HAZARD.

The latest photograph of Grace Hazard, the American singer, who has scored a complete success in her vaudeville-operatic-medley act, with a novel costume change scheme.

Miss Hazard has received offers of further time in London, where she will study for her voice instead of taking up vocal cultivation at Berlin.

Before making her name in London, Miss Hazard created a furore at Glasgow, Scotland, and the English cities in which she appeared.

WHITE RATS' MEETING DRAWS CROWD AT CHICAGO

Enthusiasm Rises High on the Eve of July 4 at the Colonial Theatre.

Chicago, July 9.

"You hear the cannon-crackers booming outside, on this eve of July 4th! Independence Day! We want to make this an independence day for the vaudeville artist. We want you to sign a new Declaration of Independence—Independence from the managerial trust—a declaration of your membership in the White Rats of America."

With these words Harry Mountford, secretary of the Board of the Directors of the White Rats of America, aroused an audience of 1,000 to a frenzied enthusiasm at the White Rats' mass-meeting at the Colonial Theatre, Chicago, July 3d. Father F. J. Dorney, of St. Gabriel's Catholic Church, S. L. Lowenthal, Western legal representative of the Rats, and Chairman Bobby Gaylor were the other speakers. On the stage, in addition to the speakers, were Arthur Beauvais, Harry W. Spingold and Harry Walters, of the Arrangement and Reception Committee, while two tables were devoted to the press.

Mr. Mountford arrived in Chicago Thursday morning, and was met at the LaSalle station by a delegation of 150 in automobiles. The procession was headed by Chas. Horn's Band—a gratuity from the Musicians' Union through Mr. Horn—of 20 pieces. Handbills were distributed along the route, announcing the mass-meeting and scamper. Mr. Mountford was escorted to the Saratoga Hotel, where an impromptu reception was held. The Committee on Arrangement and Reception, in addition to those mentioned, were Arthur Kherns, Maurice Burns, Tom Riply and Tommy White. Arthur Fabish, of the Morris Office, was the only agent participating in the parade and reception. Mr. Mountford read the list of newly elected officers of the order and it met with approval.

When the curtain rose at the mass-meeting Friday night (at 11:20), the entire lower floor of the Colonial was filled, while there was a sprinkling of visitors in the galleries. In his introductory remarks Chairman Bobby Gaylor thanked George W. Lederer for the donation of the theatre. He also thanked Mayor Fred Busse and the press. Telegrams were read from the Central Board in New York, from Chas. E. Colby and Count de Butz in Milwaukee, Edwin Keogh and from the International Artisten Loge in Berlin.

S. L. Lowenthal was the first speaker. His speech was brief. He said in part: "The nomadic condition of the vaudeville artist makes him a prey to unscrupulous managers. It is the intention of the order of White Rats to make arrangements for a powerful brotherhood, and place in its hands the weapon of co-operation for its protection throughout the United States. It is their aim to have laws enforced to prevent conditions that would be a disgrace to the Middle Ages."

Father Dorney, in a glowing eulogy to the theatrical profession, was loudly cheered.

Mr. Mountford received a tremendous

ovation as he stepped to the front. He proceeded to put the crowd in good humor before tackling the serious.

"I didn't see any agents," he said, "asking Father Dorney for dates. If he could go on after supper and get such a big hand, what could he have done with a good place on the bill?"

After a few desultory remarks he plunged into his subject with considerable warmth. "In the matter of organization, and in the personnel of its members, America bears the palm."

"Have you ever realized the power wielded by the actor? It is a world force, if properly exerted."

"The general public has a wrong conception of the show business. Actors don't drink champagne, smoke big fat cigars, lie abed late, bully the managers into fabulous salaries. This is all a popular fallacy."

Anent the booking agents he proceeded: "Now to get to the question of agents. When I speak of agents I do so in their business capacities. Their private character is of the best, but getting down to their business methods, the least said about them the 'soonest.' These stories of fabulous salaries are untrue. There is no average of \$1,000 a week, as the public imagines."

"The trouble is the actor is not a business man. He is full of sentiment. Actors never die rich. Managers do, but actors don't. The actor has no business capacity. If he has, he doesn't remain an actor. He becomes a manager at once. Why are the managers tyrannical? Simply because the actor is not a business man. Therein lies the necessity of organization. Any one of the two thousand five hundred White Rats of America is better, stronger, than the solitary member outside the Union."

Here he told the incident of the keeper at the lunatic asylum. A visitor inquired of the lone guard how it was possible that he, alone, was able to handle a hundred lunatics in the event of their combining. The guard replied: 'Lunatics never combine.'

"Take the New Orpheum contract. They can cancel in three days in writing! Is there a plumber, a bricklayer, who would stand for it? Only the actor submits. Starvation compels. It is necessary."

"Small managers breed bad agents. They work hand in hand, and the evils multiply. Weeds grow quicker than flowers. One manager in this town wanted to cancel a whole show. The agent objected so the manager changed booking offices. The manager can do these things to the individual, but not to 2,500 collectively."

"The variety situation will never be tolerable until an equitable contract, mutually agreeable, is secured."

"E. F. Albee said: 'You may say it as coming from me, and you may shout it from the housetops, we intend to become so strong that we will force you to do certain things, and if you

(Continued on page 21.)

ALICE LLOYD'S INVESTMENTS.

The American money earned by Alice Lloyd through her stage appearances over here, together with much of her husband's (Tom McNaughton) will remain behind when they sail for England next Wednesday (July 15) on the "Lusitania."

The belief that foreign artists visiting America return to their native land and spread the United States coin on a large mat to display how much they have returned with, is dispelled by these English people.

Miss Lloyd had adopted another course by investing in stock of corporations and bonds of railroads, all bearing the American eagle. While in Chicago Mr. McNaughton purchased \$100,000 worth of stock in the corporation which manufactures the "Jackson Wheel," a non-puncturable automobile tire. The company is capitalized at \$5,000,000. Mr. McNaughton is a director in it.

For his wife, McNaughton has also invested in The Self-Winding Clock Co., and "The Flora" Patent Kerosene Burner, besides holding a block of bonds issued by the Pennsylvania and other railroads.

The vaudeville engagements of Miss Lloyd and the McNaughtons close to-morrow (Sunday) night at the Fifth Avenue. They return here the latter part of August to rehearse for "The Bonnie Belle of Scotland," the Ziegfeld-Klaw & Erlanger production the English singer is to star in next season.

Return vaudeville engagements have been offered Miss Lloyd by M. Shea of Buffalo to play in that city and Toronto before the opening of her legitimate season. With the consent of her managers these will be accepted. Mr. Shea would like Alice Lloyd as a headliner for two weeks in September.

She has played the town twice within the past two months, and is the pet of Buffalo, having been banqueted by the society elite upon her second visit there last week.

During the week Miss Lloyd made the world's record in the "Courier," W. F. Connors' racing motor boat. The boat is named after Mr. Connors' newspaper, the Buffalo "Courier."

The little English woman steered the 100 horse power eight-cylinder "Courier" over a course on the Niagara River at a speed averaging 30 miles hourly, the

DOES KEITH EXPECT ORPHEUM?

Boston, July 9.

The reports that B. F. Keith yet expects to continue vaudeville of his own brand and name at the Orpheum are still spreading. The house is under lease to William Morris, Inc. Some time ago it was rumored that Keith had transmitted an offer to Morris for the theatre, which had been secured under his very nose as it were. This proposition would have insured Morris a yearly net income of \$25,000 for the three years his lease calls for. Following the declination of the proposal by the Morris people, it was said Keith would play moving pictures in the Orpheum before leaving it, which he must do by September 1, next.

That there have been no moving pictures or cheap vaudeville given at the Orpheum following the close of the season there is said to have been caused by Keith's belief he would secure the house from Morris before his time for quitting it had arrived.

The latest rumor is that within the past ten days a Boston lawyer, acting on behalf of Keith interests, if not for Keith himself, has again approached William Morris in New York to open negotiations and asked Morris to name a figure. The rumor says Morris informed the attorney it was useless to talk about any proposition looking towards the releasing of the Orpheum by him.

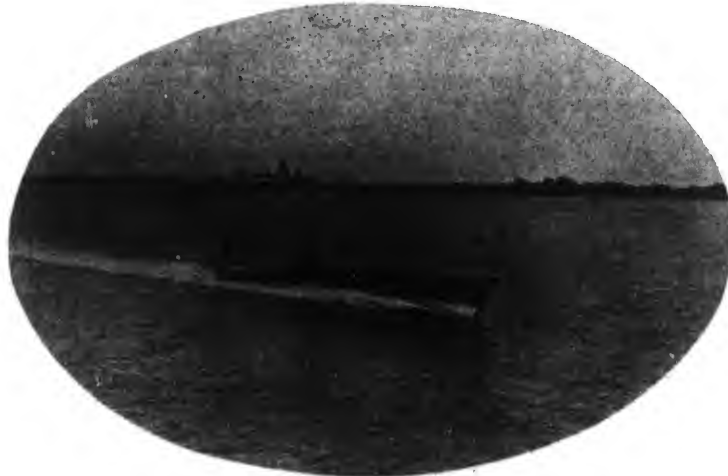
NO "BAND BOX."

Arthur D. Jacobs, president of the Bronx Amusement and Investment Co., which is building a vaudeville theatre in the Bronx section, objects to the reference of it as a "band box." Mr. Jacobs says it is a regular house, will seat 800, play "high class" vaudeville and be "continuous." Mr. Jacobs adds that building this house "marks another epoch in the development of the Bronx."

greatest ever attained in a boat with a woman at the helm.

The "Courier" can contain but two people while racing. Commodore Crique, of the Buffalo Motor Club, accompanied Miss Lloyd, pronouncing her handling of the craft the most wonderful performance he had ever witnessed.

The river's banks were lined by thousands of spectators during the speedy trip.



ALICE LLOYD.

In the racing motor boat "Courier."

OFFICERS INSTALLED.

At the regular meeting of the White Rats on Tuesday evening last, the newly-elected officers of the organization were installed with pomp and ceremony.

The by-laws were amended to render more stringent the qualifications for membership, and the fee for re-instatement increased from \$10 to \$15.

Managers, agents and others not strictly vaudeville artists are debarred from admission. A member who becomes a manager of a theatre or booking agent loses his rights as a White Rat, and has no voice in the order, although retaining his membership.

An artist with more than one act must hereafter declare himself for each upon joining if all acts are to enjoy the special privileges provided. Otherwise the act with which the member is personally identified will be recognized only upon occasions requiring a distinction to be made.

No person is admissible to the ranks of the Rats who shall not have performed upon a public stage for at least six months prior to his application for membership.

FIRE DESTROYS BELONGINGS.

Cincinnati, July 9.

Fire last Sunday night in the boarding house conducted by Mrs. William Herzog at 4437 Station Avenue, Winton Place, consumed the belongings of several artists appearing at Chester Park.

The members of the American Newsboys' Quartet did not save anything. McNeal, a snake charmer under water, was a boarder. When a boy rushed to the park to inform McNeal his personal property was disappearing in smoke, the swimmer and snake charmer was at the bottom of the glass tank. All kinds of signs were employed to convey to the diver the danger his clothing was in, but it was four minutes before McNeal leisurely arose to the top. By that time the fire had partially destroyed the building.

LA SYLPHE.

La Sylphe, a picture of whom in a "sheath" gown, occupies the large oval on the front page this week, first did the "Salome" dance at the Folies Bergere, Paris, in the 1906 Revue at that Parisian place of amusement.

La Sylphe claims to be the first, and all others have followed. She is congratulating herself just now that her appearance at Keith-Proctor's 125th Street theatre this week happens at an opportune moment to protect herself from imitators.

For eighteen months at the Alhambra, London, in the ballet "My Lady Nicotine," La Sylphe danced the "Salome" nightly. The press of Europe and America was full of her dance at the time.

"There is no trained classical dancer of 'Salome' excepting myself," said La Sylphe this week. "I have studied in schools and under the ablest of tutors at Paris, London and Brussels."

La Sylphe has been retained at the 125th Street Theatre for a second week. Last Monday and Tuesday, when the thermometer was at its highest points of the year so far, La Sylphe packed the house at each performance, and has continued to draw immense business. She is the sensation of the New York summer season.

STOCK OFFERED TO PUBLIC.

Washington, July 9.

The Auditorium Amusement Co., which is to build the new Auditorium here, to be devoted to vaudeville, booked through William Morris of New York, has offered its stock to the public at the rate of one share of common stock as bonus for each share purchased of preferred stock, the latter carrying a 6 per cent dividend bearing clause.

The advertisement appeared in the Washington papers last Sunday. It was stated in it that the "ad" would not reappear. The capital stock is \$500,000. The total cost of the premises is given as \$485,000. Of this the site cost \$185,000.

The newspaper proclamation says there will be a roof garden atop the Auditorium, and a skating rink in the basement. It adds that the contract with William Morris is for ten years. The Auditorium will be located at 1411 12th St. N. W.

It is said here that the Morris contract with the company carries a forfeiture clause calling upon the company to pay Morris \$100 weekly for every week during the term of the agreement the house does not play vaudeville.

Eldridge E. Jordan, president of one of Washington's strongest banks and a prominent realty operator, is now connected with the new venture.

NEW SHEA'S, TORONTO.

Toronto, July 9.

At last it is stated the owners of the present Shea's Theatre will build a modern vaudeville house on the property situated corner of Richmond and Victoria streets.

The new theatre will be operated by M. Shea when completed.

TOLEDO THEATRE FOR RENT.

Toledo, July 9.

Burt's Theatre, one of the Frank Burt chain, is "dark," and bears a huge sign reading "For Rent." This house, as well as others in the city, commenced the summer with moving pictures.

The Lyceum also gave up the picture scheme last Saturday.

KEITH'S, BOSTON, STOPS.

Boston, July 9.

For the first time since its opening as a "million dollar" theatre, Keith's, Boston, one of the monuments to the Keith "continuous" scheme of giving variety shows, is closed, and with no opposition in the city. For repairs, it is said, though common report, combined with conditions, ascribes the reason more properly to poor business.

Last week E. F. Albee, the Keith general manager, was here, and with Keith, watched the house closely. The decision was then reached to "rennovate", which is the press yarn given out. Some repairs will be made, and Keith's will again play a bill commencing Labor Day. Until then the house will be open for inspection of visitors as usual.

The show billed for Keith's this week has been transferred next door to the Boston, another Keith house. This is the last week of stock in the Boston, and the vaudeville is tangled up with "Mrs. Temple's Telegram."

A system of transfers will be arranged between the Boston and the Bijou Dream, the Keith moving picture place adjoining the Boston. Visitors to the pictures will be admitted to the vaudeville house.

FLORENCE BINDLEY IN "SLEEP-WALKERS."

The "diamond dress" is to return to its own vaudeville, and inside of the costume when it reappears will be Florence Bindley, long since a melodramatic star.

Miss Bindley will have a company of four, who will play with her a sketch written by Edward Weitzel called "Sleep-walkers." The first showing will take place at Proctor's, Newark, in a couple of weeks. Arthur Klein is the agent who brought the "diamond dress" to return.

The street car company has not turned over the \$5,000 the law said Phil Nash was entitled to for injuries. Mr. Nash is growing impatient. It's hardly worth having an accident if one must wait so long for the money.

EHRlich HEADS A STRIKE.

"Shall we strike, boys?" demanded Sam Ehrlich at a summer park in New England on last Monday morning. "Shall it be said that we, White Rats, members of the greatest society of vaudeville artists in the world, allowed a manager to bunco us out of our transportation? Yes, sir, our transportation," and Mr. Ehrlich shifted his Roman toga to the left shoulder as he glared at an empty toboggan coming down the water shutes.

"I appeal to you, brother Rats," shouted Ehrlich so the manager in the box-office could hear him, "not to submit to this imposition. We must have our transportation; the manager must live up to his contracts; it is the teachings of the order. Are we agreed; is it to be a strike?" and the assembled White Rats in a shout of unison said, "Aye."

And it was a strike until the park manager turned over the transportation to Mr. Ehrlich which the latter claimed was due him.

It happened in this wise: Mr. Ehrlich is playing the H. Meyerhoff chain of New England parks, with a guarantee of transportation. The "jump" to this week's stand Ehrlich was obliged to settle for from his own pocket. At rehearsal he stated his grievance to the artists on the bill, most of whom were Rats, and convened his brother players into a mass meeting.

A telegram is said to have been sent to the headquarters of the Rats in New York apprising the executives of the action, and requesting the order's sanction.

Before a reply could be returned came word that the strike was over, it having ended when the park manager turned over to Ehrlich his bill for street car fare, twenty-six cents.

HARRY KATZES' SKETCH.

Harry Katzes' sketch is a "production." Mr. Katzes is the manager of the Auditorium, Lynn, which plays vaudeville, but did not return as much profit last year as the season or seasons previously. So Mr. Katzes believes there is money in a "production," and there must be in Mr. Katzes', for it is booked even before it has been shown.

Next week, at Henderson's, Coney Island, the piece is to see the light, but it is merely for display, as there is no doubt over the contracts.

The production is called "The Angels." There are eight people in the show, including "The Village Choir."

Producing will be a side line with Katzes. His main track will remain the directing path of his Auditorium.

KEENEY CONTINUES.

Frank A. Keeney, manager of Keeney's, Brooklyn, said this week his house in the Baby Borough would reopen September 21.

A few acts had been engaged, remarked Mr. Keeney, and he did not expect his theatre would interfere with the new Fulton Street house to be booked by William Morris, nor would that theatre have any effect upon his house, as the two are over half a mile apart.

Other than the Brooklyn house, Mr. Keeney said he did not expect to have any theatres.



LA DUO DEVENE.

Leaving home for their daily outing.

Permanent address, No. 127 Tremont St., Central Falls, R. I.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Philadelphia, July 7.

Editor VARIETY:

In justice to dear old Ed Morris, whose friends might think he had acquired a new member to his family, I would ask you to say that it is Edna Barrie (Patsy Kipp), not Edna Morris as stated in your last issue, who has been engaged as sou-brette with "Al Reeves' Beauty Show."
Edna Barrie.

July 6.

Editor VARIETY:

I notice in VARIETY (July 4) an inquiry from Miss M. E. Brooks asking if there is any one in vaudeville known as "The Dixie Girl."

Kindly allow me to say that for the past eight years I have been known in vaudeville as "The Dixie Girl," and as The Original Dixie Girl. See newspaper clippings enclosed.

Marjorie Moore.

Mansfield, O., July 7.

Editor VARIETY:

Please publish the following, but kindly withhold our names.

We opened here at the Alvin for a man by the name of Bloom, who supposedly manages the house. This Bloom keeps a restaurant next to the theatre, where he serves meals (!).

Because we refused to eat at his restaurant, Bloom tried to close us.

Another team we met that had played the house ahead of us said they were overcharged \$2.40, and Bloom made them wait from Saturday until Monday night for their money.

Pittsburg, July 8.

Editor VARIETY:

Nadine Sidney, who is seriously ill at the Pittsburg Sanitarium, wants to hear from Grace Dare and friends.

Nadine Sidney.

Detroit, July 6.

Editor VARIETY:

I am in receipt of information that a rumor has been circulated in various cities by some joker or jokers that I was shot and mortally hurt in Windsor, Canada, during a card game.

I want to say that this report is untrue. I am in good health at present, and have won many races with my horses at the Windsor track.

Jack Moore.

Philadelphia, July 6, 1908.

Editor VARIETY:

It has come to our notice that The Ainsworths are using an illuminated telephone as a feature of their act.

The idea of illuminating a 'phone for stage effects is my own original one and I naturally expect professional etiquette to restrain others from copying. This case is the more unjustifiable considering that we took personal interest in The Ainsworths at one time and helped them out.

The Ainsworths referred to are a sing-

ing and dancing team from Philadelphia. They should not be confounded with other artists similarly named.

*Wilfrid Mayfair,
(The Mayfares).*

"ONAIPI" ATTACHED.

At a few minutes past 12 o'clock Monday morning the sheriff appeared at the Alhambra Theatre, New York, and took possession of the apparatus used in the illusion of "Onaip," the pianist who plays in an upside-down position.

The attachment followed upon William J. Leitz, a mechanic, securing a judgment of \$622, claimed for his labors in constructing and rehearsing the act, the technical plaintiff being Joseph Melcer, an employe of House, Grossman & Vorhaus, who acted for Leitz. Melcer sued on an assigned claim.

The paraphernalia of the act is in the Sheriff's possession and further legal complications threaten. The turn is said to be the joint property of Stephen A. Grubbs and Frank Berinsky. The latter is the pianist in the illusion and the other the "hypnotist."

Berinsky claims that under an agreement with Grubbs, he was to have received half the profits of the act. He declares that Grubbs has not carried out this agreement and threatens to sue him for an accounting.

"SKI-HI" CLOSES.

"Ski-Hi," the musical show which opened on Madison Square Garden Roof June 20, closed last Sunday night. It is said by those in the confidence of Charles Alphin that an attempt may be made to open again. Alphin is a Western man. He wrote both the music and book of "Ski-Hi," besides producing it, and personal friends backed him in the enterprise. The backers are said to be wealthy Western men. They filed a bond to secure a weekly guaranteed payment to Alf. G. Herrington and Henry Pincus, who hold the summer lease of the roof.

On Sunday the musicians in the roof orchestra refused to go on unless they received \$104. That amount was not forthcoming and they struck on the spot.

The members of the company received one week's salary. They had played two weeks, and six weeks were consumed in rehearsing.

"STAR BOUT" CASE HEARD.

Almost immediately upon his arrival in this country from a European tour, Taylor Granville was summoned last week to attend hearing before a referee into the application for an accounting of certain parties, claiming to have an interest in the property. It is not probable that the matter will receive early settlement.

It's useless trying to be a vaudeville agent nowadays unless you have silk negligee shirts with your monogram embroidered on the sleeve. Some agents wear silk hosiery also. The St. James building has all the appearance of a millionaire's club.

WALDO QUILTS SUDDENLY.

The Walter J. Plimmer agency is without a guiding hand. Frank Waldo, who was left in charge when Walter Plimmer left for England in June, retired from the post ten days ago leaving behind only a curt note to H. C. and Sim Williams, with whom the Plimmer Agency shared a suite of offices in the Knickerbocker Theatre Building Annex.

The note set forth that Waldo was leaving because the business was not as profitable as he had been led to expect and he did not care to remain in charge longer. With him went the typewriter machine and Plimmer's books, for which, the note said, Waldo would render account to Plimmer.

Waldo took up Plimmer's business on an agreement with the latter to conduct it on a basis of 50-50, he (Waldo) paying all office and clerical expenses. Several small accounts against the agency, some of them antedating Waldo's incumbency, remain unpaid, but Plimmer holds some valuable real estate on Long Island, and it is said all his liabilities are amply secured.

Plimmer is in Europe. With Herbert Lloyd and others he has an interest in several American musical shows. He will be gone six months.

LEVY HAS SAVOY FOR A WEEK.

It commenced with a joke, and ended with Jack Levy as manager of the Savoy Theatre, Atlantic City, for one (next) week, July 20, when Levy will install a program mostly made up of the acts booked by Lykens & Levy.

Fred Irwin's "Big Show," now playing the Savoy, closes there to-night (Saturday).

Early in the week William Hammerstein caused a "phony" 'phone message to reach Levy asking if he wanted the Savoy next week. At the moment Mr. Hammerstein was unaware of the conclusion of the Irwin show engagement. Levy answered he did, and immediately arranged his bill.

The agent then learned he had been hoaxed, but pursuing the matter farther found the Savoy would be vacant and closed the transaction, reciting the facts to Mr. Hammerstein afterwards with a left-handed smile for spice.

GERTRUDE HOFFMANN IN "SALOME" DANCE.

On Monday at Hammerstein's, Gertrude Hoffmann is announced to reproduce the dance made famous in London by Maud Allan, and called "A Vision of Salome."

As Miss Allan is said to have presented the dance "Salome" there was not much visible on the stage excepting Miss Allan as she might look in a bath tub, and a small piece of veiling. Miss Hoffmann's reproduction is claimed to be a faithful copy of the dance and the accessories, even to the bath tub display.

There are many "copies" of Miss Allan on the other side. One or two have been reported to be booked over here, and will appear in the fall; perhaps before.

La Sylphe, a dancer appearing at Keith-Proctor's 125th Street Theatre this week is doing a "Salome" dance there, and alleges she did the original "Salome" in Paris a long time ago.

Dazie presented a "Salome" dance at the New York Theatre a year ago.

OBITUARY

LILLIAN APPELL.

Lillian Appell died in a New York sanitarium on Tuesday morning following an operation for appendicitis. Miss Appell has played in vaudeville as a pianologist for about four years. She was a beautiful and accomplished woman of about 35 years of age, but in appearance much younger.

As an author and writer Miss Appell was best known on both sides of the ocean, although possessed of many other talents. She was a guest in London for many months at a recent time of a famous royal family.

FRANK GORMAN.

Frank Gorman, brother of Mrs. Oliver LaVine (LaVine-Cimarron Trio) died June 27, at Waterbury, Conn. The body was removed to Boston for burial.

JOHN F. LEONARD.

Philadelphia, July 9.

John F. Leonard, well known in vaudeville for many years, died at the Hahnemann Hospital in this city last week from a complication of diseases. He had been ill only a short time and his death was a great surprise and a severe shock to his thousands of friends. He was buried last Friday.

Leonard was 49 years of age and a resident of Philadelphia. Many years ago he was originally of the team of Leonard and Jones, the "Telegraph Lads." Later it was Whitty and Leonard and then Gilmore and Leonard. When Barney Gilmore and Leonard split, the latter joined Will Halliday. They played vaudeville and were last season with Charles H. Yale's "Painting the Town." Leonard leaves a widow, Mazie King, who recently appeared here in "The Mimic World."

A COMMISSION ARGUMENT.

An argument over the prior rights to commission is quite apt to arise through the placing of Edward Holt and Company for next season in "The Mayor and the Manicure" by Pat Casey over the Orpheum Circuit this week.

The sketch was written by Geo. Ade, and played by the late Eugene Jepson in vaudeville, where it was booked by M. S. Bentham. Upon Mr. Jepson's death at the time of the fire in Keith's, Cleveland, Mrs. Jepson, the widow, authorized Mr. Bentham to secure someone to take the principal part. Bentham "dug up" Holt.

At the death of Jepson, the Orpheum time to have followed the Cleveland engagement, was canceled. A new route sheet furnished by the Orpheum Circuit was through the agency of Casey, and now Bentham is anxious to know where he comes in. The contracts with the Orpheum Circuit are signed "Edward Holt and Company." Mr. Holt did that.

ANOTHER OPERATIC SKETCH.

A trial of a new operatic sketch was viewed on Tuesday at the Fifth Avenue, when Monti Baldini, the prima donna, with a company of four appeared.

During the Klaw & Erlanger vaudeville time, the operatic star was engaged to present a class singing number in "Advanced Vaudeville."

Arthur Klein has the booking charge of the new piece.

FILM RENTERS SUGGEST PLAN FOR ORGANIZATION BY STATES

**Scheme Has Been Tried Out Successfully in New York
and the Convention of the Association Will Discuss
its General Adoption.**

The convention of the Film Service Association which is scheduled to convene at the Prince George Hotel, New York, to-day (Saturday), will be asked to consider a new plan for the handling of the rental business. This scheme contemplates the organization of all the exchanges in each state into individual bodies, governed by a president and having as the main object the maintaining of a mutual agreement not to enter into competitive bidding for rental business already placed with any Association exchange at the time of the acceptance of the agreement.

It has been this matter of competitive bidding that has threatened several times to disrupt the Association. Under the excitement of reaching out after each other's clients, members are said to have repeatedly disregarded the Buffalo rental schedule, the source of nearly all the discontent in the body. The proposed scheme, it is declared, will entirely do away with all disagreements and arguments.

The plan has been tried in New York, although very little has leaked out of the operations of the pool. The New York association includes all Association members doing business in the Greater City. They meet weekly and since the inception of the agreement representatives of other exchanges in Boston, Philadelphia and Pittsburg have been present to study the plan and report upon its operation in their home cities.

It is said that already there is a movement on foot to organize both in Philadelphia and Pittsburg. Other cities have been instructed in the details by William Rock, president of the New York mutual association, and the subject is engaging the attention of the trade generally.

Just now the organization plan seems to run toward rounding up the renters in each city, but it is expected that when the scheme matures the pools will be made to include the separate states, each under a state administration; the whole, of course, being ruled by the present national Association, a plan of government roughly resembling that of the United States.

Said a prominent Association man this week:

"I think the local associations if they are properly organized will solve our most difficult problem, which is the proper enforcement of the minimum rental scale. Bidding for business has caused many renters to break the scale, and from that fact arose nearly all the dissatisfaction among the Association members.

"You can easily see that with a strong local organization there will be no incentive to cut prices. It works this way: If an exhibitor comes to any New York man now and asks to be supplied with films, the renter must find out who is supplying him, before the transaction goes any further. If he finds that an-

other Association exchange is supplying material, he is required to refuse to do business with the applicant, who is thus forced to return to the original exchange.

"The men who now control the business will likewise have no incentive to cut prices, because they know that no one in the Association is bidding against them.

"Since the New York association has been formed—a matter of three weeks—one case has come up which required radical action. A renter admitted that he had taken an exhibitor away from another renter. The meeting decided without discussion that the renter must be sent back to his original source of supply, and in addition the second renter should return to the exhibitor all the money that the latter had paid for one week's service. This was done."

The mutual agreement does not of course limit Association exchanges in their bidding for new business, except that all parties to it promise not to break the established rental scale.

JUMPING THE FENCE.

Claiming that they could not secure a proper variety of subjects from the Association film renters five exhibition places in New York, Philadelphia and Boston announced that at the expiration of the two weeks' notification they would take their supply from the independent exchanges.

In the number are included the Unique on East Fourteenth Street. The lively moving picture war in that section has made unusual demands upon the renters for new subjects. There was not enough "first run" material to go around, and in consequence three of the places were showing the same films at the same time. To secure fresh subjects the Unique went over to the opposition, which takes its supply from the American Mutoscope and Biograph Company, the foreign makers for whom George Kleine is the American agent and the Nordisk Company of Denmark, all of whom operate under Biograph camera licenses.

M. P. A DAILY NEWSPAPER.

London, June 30.

The Empire Theatre Bioscope is going in strongly for the moving picture exhibition of scenes and events of the most recent date. During the run of the International Horse Show at Olympia, they claimed that they were showing in the evening the principal events of the same day. Pictures of the King's arrival and reception were shown Monday together with views of the performance which he witnessed.

The scenes at Boulter's Lock, taken on Ascot, Sunday, are displayed, and the busy camera man seems to have been in the midst of the Suffragette demonstration in Hyde Park, for clear pictures of the occurrence are on exhibition.

CONDEMN DRAMATIC PRODUCTIONS.

(Special Cable to VARIETY.)

Paris, June 8.

What is declared to be a serious blow to the film industry here comes in a judicial decision under which all reproductions of dramatic works on moving picture film, are declared to be an infringement. Such films, according to the court, are liable to seizure and the original authors or their heirs may recover heavy damages.

The heirs of Gournod have been awarded a verdict of \$290 for such an infringement, and three other playwrights, whose works have been reproduced, have been awarded \$193 each. These are Courtelline, Wolf and Decottens.

In the language of the decision an infringement is described as "Any process by which a writer's conceptions are reproduced."

Paris, June 30.

Some of our greatest playwrights are willing to comply with the new order of ideas, and are writing versions of the best works for famous actors to play—before the camera. Thus, "Blanchette," by Brieux, as played at the Comedie Francaise, is being given in dumb show by Germier, director of the Antoine Theatre, Hugenet, the latest member of our great national stage, and a company of big names, for the benefit of the cinematograph.

GILMOUR SAILS.

William E. Gilmour, general manager of the Edison Company, sailed for Europe Tuesday. It was said that he might be gone a year.

RUEZ PICTURE SHOW.

Paris, June 30.

Adjoining the open air music hall, Princtainia, Ruez, late director of the Olympia and Folies Bergere, has opened a new cinematograph show. It is called "The American Railroad Garden." The interior is made to represent an American railroad depot. Pathe's films are shown.

TO SHOW PICTURES IN DAYLIGHT.

Paris, June 30.

Experiments have been going on for months in an effort to secure a device which would make possible the exhibition of moving pictures in broad daylight. Now the announcement is made that the experiments have been crowned with success. All that remains to be done, and it is said this is a matter of a very short time, is to perfect minor details of the system.

Then open air exhibitions may be given as a pleasant afternoon diversion.

GAUMONT IN PARIS.

Paris, June 30.

Gaumont has taken the Gymnase Theatre, one of the most fashionable light comedy houses in Europe, as a moving picture playhouse, and films of his skillful manufacture are given nightly. Phonographic accompaniment is employed for effects.

The use of the Gymnase for pictures would correspond to the conversion of your Casino, Amsterdam or Knickerbocker theatres into that class of entertainment.

A NEW FRENCH REVOLUTION.

Paris, June 30.

There is a movement on foot among the traveling moving picture showmen to break away from those manufacturers who have recently organized themselves into a trade agreement which amounts to a trust, and which enjoys a practical monopoly of French film manufacture.

These traveling exhibitors make a practice of moving from place to place following the big fairs. Their idea is to form a syndicate and attempt in some measure to control their end of the trade. Ultimately they hope to produce their own films, at least this is their threat.

The itinerant picture man has as his capital a portable theatre, a variety of film reels and a caravan in which he and his family make their home. The practice is to buy space on the different fair grounds for terms varying from a week to a month.

They have long been dissatisfied with general trade conditions, but the recent action of several big manufacturers in bidding against them for the choice locations on the fair grounds precipitated the trouble. Pathe Freres, for example, installed their own booths at the recent fete on the Place des Invalides, where the sites are put up at auction and knocked down to the highest bidder. The big concerns ran the bidding up so high that the smaller fry were unable to get a look-in. The manufacturers are renting and selling their product to the same small exhibitors with whom they are thus in competition.

Nothing will probably be done just now. All the traveling showmen will meet in the fall and then the subject of retaliation will be gone into thoroughly. Meanwhile it is being freely discussed and gaining strength.

The traveling showman is an important factor in the trade over here. His business both in films and accessories is extremely valuable, and a revolt of any considerable number would disturb the big makers seriously. As an example of the number of these exhibitors, at the Fete de Neuilly, a sort of free Luna Park which lasts a month, in the suburbs, about every other booth is showing moving pictures. There must be two hundred of these shows.

Another reason why any newcomer into the manufacturing field is likely to disturb the big fellows is the realization that the moving picture industry has about reached its limit of expansion. Indeed, there are not a few who believe that in France it is being rather overdone. To supply an inflated demand the factories are working to their utmost. Now should a new factor come into the field the tremendous output of the "trust" manufacturers would exceed the demand and they could not pay the immense dividends that the business has been yielding.

OPERATORS WANT EXAMINATION.

Seattle, Wash., July 9.

The moving picture operators of Vancouver have been granted a charter by the I. A. T. S. E.

The officers are N. Offer, president, and A. Bard, secretary and treasurer.

The organization is desirous of the passage of a measure by the City Council compelling all operators to pass an examination for competence.

The Council has taken up the matter and has given it to the Fire and Police Commissioners to deal with.

(See also Page 16.)

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, June 30.

Callahan and St. George open July 6 in Birmingham.

Daly and Obrien open at the Tivoli, Dublin, July 6.

Newell and Niblo open at The Yards, Moscow, July 3.

Burt Shepherd will leave for Australia July 11 for 16 weeks.

Five American acts are on the bill at the Oxford this week.

The Curzon Sisters have been held over for two additional weeks at the Hippodrome.

The Motor Girl, under the management of Frank Melville, is booked at the Coliseum August 17.

Curtis and Vanity, who have not seen the States in ten years, sail for home on the Lucania from Liverpool.

Babe Adams, one of Eddie Clark's "Widows," leaves the act this week. Mrs. Eddie will return to fill the vacancy.

Valerie Bergere was quietly married June 17 to Napoleon B. Daignault. The wedding was something of a surprise.

Vasco, the mad musician, has signed a William Morris contract which calls for his opening in the States during November.

The Hippodrome at Accrington was totally destroyed by fire on the night of June 27. The house was on the Willmont Tour.

Howard and Howard make their bow at the Grand, Birmingham, this week. They arrived last week and spent several days in London.

Frank Gregory, the hoop roller, entertained a party of twenty-four American fellow artists at a spread in the Province Wednesday evening. Walter C. Kelly acted as toastmaster.

Grace Hazard has taken very kindly to London, even as London has taken kindly to her. She has now decided to remain over here to study voice culture instead of following out her original intention of taking up her work in Paris.

Eddie Clark and his Widows moved to the Oxford this week. Since the first performance the turn has steadily advanced in favor. The material has been shifted about somewhat and revised for local purposes and goes splendidly.

Herbert Lloyd arrived in London June 26 in company with Blanca Moure, John Hawley, William Lester, Jack Henry, Jack Lisle and J. J. Sullivan, all Americans who are to play in the English tour of "Happy Hooligan," which soon commences.

Allan Shaw, a coin manipulator, appeared at the Tivoli June 27 as an extra turn, and created a very favorable impression. Another "extra" was Elene Foster, a monologist, who gave a characterization of the New York shop girl. It was capitally done, but rather beyond the Britishers.

Hayman and Franklin have received a demand through a New York lawyer acting for Mortimer H. Thiese for royalties on "The End of the World." Some time ago Mr. Hayman purchased the European rights to the piece from Mr. Thiese, agreeing to a weekly royalty payment. In VARIETY (June 13) there appeared a report of a new act by Hayman and Franklin at the London Pavilion. It was "A Suit for Divorce." The New York manager seemed to think that his sketch was presented. A letter of explanation cleared the matter up.

LONDON HIPPODROME.

London, June 23.

Everybody at the Hippodrome last night (June 22) had an opportunity to figure out how many Americans there are in London. Just before Ching Ling Soo came on, the orchestra struck up a medley of American airs and all the loyal sons and daughters of Uncle Sam stood up until the final bar. The number of people in the audience who thus marked themselves was surprisingly large.

The Hippodrome management has provided its clientele with a capital show this week. There is no drag. The Curzon Sisters have the audience with them from the start, and the whirling "butterfly" finish of the aerial number lets them off easily the hit of the big show.

"The Futurity Winner" has the closing position, and made a fitting climax. The thrilling finish of Joseph Hart's racing playlet is accepted by the Londoners as quite the most exciting thing imaginable. The three-cornered treadmill race across the stage makes a powerful appeal to the sporting blood of the British, and last night this portion of the sketch had the audience on its feet.

The dialogue of the opening, however, is a bit lame. London has an intricate slang of its own which flavors general conversation strongly, but the American localisms are beyond their understanding. Kingsley Benedict's picturesque speeches went wild and the crowd is still wondering what "four-flusher," "cut it out," and the like mean.

Speedy shows to much better advantage in the open air, but his graceful diving act is still good for a thrill, just as it was when he used to save the poor but proud heroine in "The Sidewalks of New York," as she struggled for life in a tank of real water up stage. The effect of the pretty dive is somewhat damaged by the gauze curtains and glass shields placed between the tank and audience to prevent the spectators from being splashed, but everybody holds tight in nervous tension as Speedy comes hurt-

ling through a hole in the roof and drops with a "ker-chunk" into the pool.

Ching Ling Soo, billed as the Chinese magician, does very well, and is giving a capital show. He has two first rate cabinet tricks and a boiling kettle at the finish should make talk.

The Cottrell-Powells in their equestrian act score in an early position. Tom Hearn, Tambo and Tambo, and Mlle. Marguerite are the others.

LYKENS DANGEROUSLY ILL.

William L. Lykens, of Lykens & Levy, is dangerously ill at his home, 94th Street and Broadway. He suffered a sun stroke late last week and since has been under the care of a physician and trained nurse.

Mr. Lykens over the telephone made a hurried engagement to meet a woman client at the corner of 42d Street and Broadway on Wednesday of last week. The woman was fifteen minutes late and Lykens stood in the sun waiting for her. He complained later of feeling ill and went home. In the evening his condition became so serious that a physician was summoned. He pronounced it a severe case of heat prostration.

Towards the latter end of the week, Mr. Lykens was resting easier, having passed the crisis of the illness successfully.

THESE DAYS.

By JANE WHITEBROOK.

Thermometer rising degree by degree;
Bring me a schooner, I'll walk out to sea;
Whether folks call me dippy or not,
I faintly express:

The weather is hot.

Show me a nook which the sun has neglected;
Point out a place where flies are rejected;
I do not ask much, some cool, quiet spot.
Smiling fireworks:

I'm terribly hot.

Put me on ice, don't let me fade;
Bring me a long glass of cold lemonade;
Fan me with palm leaves and mention it not.
Would I were a seal:

I'm smothering hot.

Could I but indulge in a Van Winkle sleep,
I'd not choose the mountains, but the briny deep.
Don't be surprised if I die on the spot;
I'm losing my temper:
It's hellish hot.

DRUMMED IN JAMAICA.

Of all places; Jamaica! Even Geo. Evans passed up Jamaica, and used "Canarsie" instead. But Ethel McDonough, "The Girl Behind the Drum," pleased the Long Island village the other day by drumming in the main street while a machine in which she, "Eddie" Darling and Reed Albee were returning from Edgemere was being patched up by mechanics.

Messrs Darling and Albee went a day in Edgemere, and upon returning to the city, offered Miss McDonough transportation. This was accepted, the drummer girl supposing the young men had a real automobile.

In Jamaica the wouldn't-go cart stopped to look over a site for the rumored vaudeville theatre there; also to discover if Percy G. Williams ever received the Jamaica lot he won at the raffle, and Miss McDonough to escape malaria substituted for the drummer in a passing band. Darling and Albee cheered her on while seated in the machine.

Mr. Albee said he would recommend to his father that Miss McDonough headline the first bill to be presented in the first vaudeville house Jamaica may ever have, for she is prime favorite with the Long Islanders now.

PARIS NOTES

By EDWARD G. KENDREW.

Paris, July 2.

Mr. Muringer, director for many years of the Palais de Glace, this city, died June 15 after a lingering illness. The Palais de Glace is not now a music hall, although for a time it did try vaudeville, but this was some years ago. The attraction is a flooring of real ice upon which visitors skate. The place is one of the most fashionable amusement resorts in the capital.

Report has it that Mr. Matuckhine, the celebrated Russian manager, who has been trying his hand at the conduct of the Apollo Theatre here for six months past, has relinquished control of that unique establishment in favor of Mr. Monza. The latter is keeping the place open with a popular-priced entertainment, charging 2 frs. for general admission. The scale has always been 3 frs., the same as charged at the Moulin Rouge, Olympia and Folies Bergere.

Yvette Guilbert, the chanteuse, is reported to be about to enter the commercial side of the show business. She may take a share in the management of a well-known establishment in London next winter.

Despite the doubtful weather the Folies Marigny has been doing a really splendid business. Conspicuous among the numbers which make up the show is Emma Francis, who occupies a large share of the billboards. Alfred Loyal, with his dogs, is also featured. The famous danseuse, Trouhanowa, of the Monte Carlo Opera, is engaged for August, to be followed in September by a return of Tortajada, both booked through Warner.

At the Scala they are giving a really entertaining sketch entitled "Aurelia's unfortunate young man" (at least that's the way the French newspapers give it), by Mark Twain.

The usual performance of the Cirque Molier took place June 19 according to established custom. This is a private affair given annually. It was organized by Mr. Molier and is one of the big events of the Parisian season. The program is made up exclusively of wealthy amateurs who display their talent as gymnasts, horsemen and what not before an audience made up of the select social set of the capital. The amateurs are assisted by a corps of actresses and professional beauties who play in the pantomimes. This year's exhibition was exceptionally brilliant. Admittance is by invitation only, and few casual visitors have an opportunity of viewing the proceedings.

The general public is regaled with another circus display called the Cirque Medrano with a ten-cent gallery. This month there is a splendid exhibition in which take part the Jonleys, equilibrists, aided by an acrobatic dog; Riz and Florent, knockabouts; The Donnas Trio, flying trapeze, and Luis-Luis, in an acrobatic military burlesque.

Melville and Stetson will play the Orpheum Circuit next season, opening at Denver August 2.

MORE OPPOSITION BILLING.

Lincoln, Neb., July 9.

The city authorities were compelled to interfere in a sharp fight for billboard space here between the opposition brigades of the Ringling Brothers' and the Wallace-Hagenbeck shows which were in conflict in the city.

The independent outfit invaded Lincoln July 3, while the Ringling show is due July 13. The Ringling No. 1 car beat the Wallace advance into the town and started to lay out a lavish display of paper. By the time the Wallace billposters arrived pretty much all the billing space had been covered. The late-comers were forced to take to the high buildings, the Ringlings having snapped up everything available. So far had they ~~gone that the authorities fined them off~~ quietly that "that would be about all."

In spite of these conditions the independents secured a fairly good showing.

TROUBLE AHEAD.

The Ringling opposition brigade has its hands full these days. After a strenuous fortnight in Alberta, Canada, where there was a brush with the Wallace outfit, the Ringling Circus comes into Omaha July 13, two days after the Sells-Floto is due to pull out. The Western organization plays Omaha July 11, and for some days past the Ringling bill posters and the Sells-Floto brigade have been fighting to attract public notice to their respective shows.

Not only does the Sells-Floto show play in Omaha just ahead of the Ringling show, but on the day the latter shows Omaha the Westerners are billed to appear in Council Bluffs, just across the river and easily within calling distance.

WALLACE GOING SOUTH.

Ben Wallace, with the Wallace-Hagenbeck Circus, gets into Denver next week, following the National Democratic Convention there when it is expected a large number of convention visitors will still be in the Colorado city. Following Denver the show goes into Colorado Springs for two days (14 and 15) and heads South for Pueblo. The route then comes back on the Santa Fe, playing Hunter, Col., 17.

PROMPT ACTION ON CLAIMS.

"In the case of claims arising out of a movement between two points on the same railroad," said George D. Dixon, freight traffic manager of the Pennsylvania lines, in a recent statement, "we should either pay or decline them within thirty days after they had been presented."

"The carriers should arrive at a definite basis of co-operation between themselves for the investigation and settlement of claims arising out of a movement over two or more lines to the end that all joint claims shall be paid or declined within sixty days after presentation."

"Until this is done or some better plan is devised we shall be subject to just criticism from our patrons, the public and the press."

KEMP SISTERS AT BRIGHTON.

The Kemp Sisters' Wild West is still at Brighton Beach. The show is along the board walk, and about 20 cowboys and girls, besides eight or ten Indians line up when the spieler barks to help attract the crowds.

NO SHUT-OUT CONTRACTS.

Although the railroads have given out so-called "exclusive" or shut-out contracts to carry certain circuses over their lines this year, it is generally understood among the circus men that the agreement to keep opposition shows out is pretty much an unsupported promise. One circus agent declared that no railroad could refuse to do business with a show on the ground that it had agreed with another concern to haul its cars only.

The decision by the Interstate Commerce Commission last year in favor of the Sells-Floto Circus as to its rights on certain Texas roads has had a good deal to do with the railroads' changed front. They know that they cannot exclude any circus without excluding all, and when they do make a "shut-out" contract it is purely bluff, and done to impress the agent of the show.

"COLONEL" IKE AUSTIN DEAD.

Sydney, Australia, June 1.

"Colonel" Ike Austin died recently in the George Street Asylum, Parramatta. Austin served in the American war as a scout, and afterwards traveled, giving exhibitions as a sharpshooter. He came to Australia under American management to give exhibitions, his salary being £100 per week. Failing eyesight, however, caused him to relinquish the profession, and he found his way to the Benevolent Asylum some years back. His title of "Colonel" was assumed for stage purposes. He was a sergeant, and up to the time of his death was a pensioner of the American Government, drawing 3s. 6d. per day.

The writer has a distinct recollection of the "Colonel" when he was a guest of Dr. Carver at his "Wild America" show in Moore Park, Sydney, in 1886. His appearance in his Wild West habiliement and long hair made him a picturesque figure. The failure of his eyesight—occurring at a time when he could have coined money—was a terrible loss to the poor old veteran. Of late years it was the custom of several old-timers to go up and have a chat with him, and American showmen arriving here have always looked him up.

STUDENT OF EUROPEAN METHODS.

Robert C. Campbell, an old-time general circus agent, and Mrs. Campbell, returned from Europe this week. Mr. Campbell, who recently sold out his interest in the Chicago Billposting Company, has been on the other side several months making a close study of European methods in bill board advertising.

He will attend the convention of the Association of Billposters and Distributors in Detroit next week, and there make a full report of his observations in the countries of the old world.

Rinaldo, a lion trainer with the Bostock show in Dreamland, Coney Island, was attacked by one of the lions recently. His hand was badly torn, but he remained in the cage and subdued the beast before seeking medical attendance. Rinaldo was able to return to work later this week and suffered no serious consequences from the encounter.

RAILROADS WANT CIRCUS BUSINESS

Partly on account of business conditions the railroads have undergone a change of attitude toward the big traveling shows this season. On roads, particularly in the South, where no circus car has been hauled for half a dozen years, the traffic managers are begging the show managers to come in. This was the condition that the Robinson show took advantage of in Tennessee last month.

The actual haulage of circus stock is not the business that attracts the railroads, but they find the big excursions run from surrounding territory into the circus town very profitable, particularly when trade generally is so dull.

Formerly it was the circus agent that went to the railroad office, but this year the railroad agent comes to the circus headquarters begging for business.

BIG RAILROAD CONTRACT.

The Yankee Robinson Show has just signed contracts amounting to \$4,250 for haulage on the Chicago Northwestern Railroad. Two contracts cover twenty-five stands beginning Aug. 11 and running up to September 10. The whole time is taken up in South Dakota and Nebraska. The show is carried in 11 cars.

ROBINSON BACK SOUTH.

The John Robinson Shows, after a short excursion up in Ohio and neighboring States, has turned back into Southern territory. In the early part of the season the show played to big business along the Southern railroads. When they came back North, however, business dropped off almost immediately, and the managers decided to go back. The show is playing through Kentucky next week.

BILLPOSTERS IN CONVENTION.

The billposters of the United States will meet in Detroit next Tuesday at the annual convention of the Association of Billposters and Distributors. It is not expected that there will be any radical changes in the relations between the posters and circus managers, although some new items may be decided upon for the price list prevailing in different sections.

At the convention a new agreement will be drawn up to govern the relations of billposters and circus managers for the season of 1909. There is nothing to indicate that the convention contemplates important changes in the agreement.

Louis E. Cooke, general agent for the Buffalo Bill Wild West, this week left New York headquarters, from which he has directed the advance and will hereafter operate from Chicago. He may not return East except for flying trips until toward the end of the season.

Arthur Degnon, excursion agent for the Buffalo Bill Wild West, left New York headquarters this week for Chicago. He will make the National Printing Company his headquarters for the summer, in the Windy City. The presence of the Cody outfit in Middle Western territory takes the excursion agent there.

"DAREDEVIL" KILLED.

Cincinnati, July 9.

While James Hathaway, known as "Daredevil Hathaway," was preparing for his "Slide for Life" at "Coney Island" last Sunday night, his apparatus went wrong, and Hathaway fell 100 feet to instant death before a crowd numbering 20,000, including his wife.

Hathaway was 25 years of age, and had appeared publicly in hair-raising feats since a youth. The widow was taken to a hospital suffering from shock at the sight of her husband falling. She is yet unaware of his death, and her condition is serious. Her parents are in Germany. Mrs. Hathaway is 19 years of age.

The body has been removed to Piqua, O., for burial.

PLAYED BALL IN WHEELING.

Wheeling, W. Va., July 9.

The local constabulary spoiled what promised to be a very pleasant Sunday for the Barnum-Bailey Circus and the John Robinson Shows people. The Robinson crowd "layed off" in Cambridge on the 5th, while the "Big Show" got in here for that day to give a Monday exhibition. The Robinsons came over with their baseball team, and the B.B.'s were there in an instant.

Everyone was having lots of fun when a fellow with a nickel star the size of Madison Square Garden said he represented the law and stopped the game. It was then 7-2 (end of 5th inning) in favor of the Robinsons, but the B.B.'s were coming up strong.

The local fans set up a kick which could be heard for a mile, but the goaded constable threw back his coat, separated the hay from his whiskers, and so it was all off.

The "Big Show" did a tremendous business here on Monday. All the newspaper men in the city were telling what a nice fellow Dexter Fellowes was after the circus left. Mr. Fellowes is the press representative with the circus.

Mrs. Fredian has rejoined the show after an operation for appendicitis.

WIRTH BROS.' SHOW.

Sydney, Australia, June 1.

Wirth Bros. "Greatest Show on Earth" has migrated to Melbourne. Since the Fitz-Gerald Brothers died, the Wirths have had a monopoly, and it cannot be said that they have treated their patrons in as liberal a manner as would have been the case had they had competition.

In booming their imported acts—only one of which comes up to expectations—they mentioned two acts as being distinct novelties, i. e., the Rodriguez Bros., marvellous acrobats, and Otto and Emil, Russian clowns. In reality these performers are duplicating their acts, the former being two of the Gamon Bros., while the "eccentric Russian clowns" are Les Crottow, German hand balancers and physical culture experts.

The \$5,000 Giraffe—which cost \$2,350 or thereabouts, according to VARIETY—is being extensively boomed to awaken fresh interest, which, however, is held back.

B. A. Rolfe's "Ten Dark Knights" will go to Europe after concluding Western engagements the act is now playing.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Wayburn's "Broilers," Hammerstein's.
Hickman Bros. and Co., 125th Street.
Max Witt's "Bonnie Lassies," Fifth Avenue.
Gertrude Hayes and her "Dancing Brick-tops," Henderson's.
Four Yliron Sisters, Henderson's.
Ramadedi Sextet, Henderson's.
"The Angeles," Henderson's.
Quigg and Nickerson, Henderson's.

Bernardi.

Protean Act.

at Mina; Full Stage, One and Close Full Stage.

Hammerstein's Roof.

Excepting for an expose of his methods of making rapid changes, which forms the concluding part of his rather chaotic act, Bernardi offers very little that is either novel to American audiences or particularly interesting. Other protean actors who have played here have handled their one-man plays with infinitely more skill, both in mechanical arrangement and in presentation. Also they have had more interesting sketches. Bernardi opens with a piece called "The Escapade of Mr. Gerolamo," which never seems to get anywhere. The various characters come and go while Bernardi keeps up a running chatter in Italian with an occasional excursion into broken English. The proceedings end with a general fight off stage, when Bernardi appears among the audience dressed as a policeman and goes shouting up on the stage. Once there, he turns, and dons his policeman disguise with a bow. While the stage is being set for the second sketch, the actor essays a series of impersonations of musical composers, standing in a box between the audience and the orchestra leader. The audience was restless and inattentive during the opening sketch, but the impersonations caught their attention. "The Surprise" is the title of the second piece in which the "expose" occurs. The exits and walls of the interior set are made of transparent gauze so that two attendants, man and woman, uniformed in white, may be seen arranging the costumes. Bernardi appears as a middle aged man. In broken English he carries on a conversation with an unseen wife, from which it appears that he has been suddenly called away from home. At his exit the dressers can be seen to fall upon him and for an instant the air behind the transparencies is fogged with flying raiment. By the time the change is complete Bernardi is at another door dressed as the wife, and as he comes back upon the stage the dressers go swiftly about preparations for the next transformation. There are a dozen or so changes of this sort, several very rapid, as the story unfolds itself. The sketch itself amounts to nothing, but the audience is interested by the exhibition of quick changes and it was this that brought him a fair amount of applause at the finish. *Rush.*

James B. Donovan and Rena Arnold (Mrs. Donovan) sail on the "New York" to-day (Saturday). They will return in October to play time which has been booked for the act from then until next May.

NEW ACTS OF THE WEEK

La Sylphe.
Dances.

13 Mina; Full Stage.
125th Street.

A better time than the present could not have been selected for La Sylphe's New York appearance. With the authorities on the other side hammering down the lid on Maude Allan's dances and daring costumes; with Gertrude Hoffman's much heralded "copy" to be presented at Hammerstein's next week, public interest in the "Salome" undressed dance has risen to a high pitch. Just how hard the public have fallen for it may be judged by the packed houses at 125th Street this week, when most of the other New York theatres were playing to the ushers. La Sylphe has lately finished a long tour in the West. In classifying La Sylphe among the dancers it would probably be the safer to say that she is a dancer out of the ordinary rather than anything else. The first of the dances is called "The Dance Classical," in which the girl proves herself above the average in toe work. The second dance, her best and the one that gained the most applause, is a sort of a skirt dance on the toes. There have been plenty of skirt dancers and many high kickers, but none has anything on La Sylphe. She executes a backward kick that has never been touched by a dancer, an acrobat or contortionist. La Sylphe manages to get her heel at least a foot over her head. The last dance is the "Salome." The dancer appears in a jewelled arrangement, respectable appearing enough, although she does not wear shoes and perhaps not fleshings. The dance itself is in no way objectionable. It simply gives the young woman an opportunity to display advantageously her sinuous body in what are a series of graceful contortions. A reel of film is used before the dance, showing La Sylphe as she appeared in a production in Paris. La Sylphe's New York debut is a big box-office success. She is held over a second week at the house, and has accomplished the seemingly impossible in hot weather—drawing capacity business indoors. *Dash.*

"Six English Mascottes."

Dancing.

Henderson's.

The "Six English Mascottes" may be a new act, but in name and work they resemble somewhat, if not exactly, a collection of English girls who were gathered for one of the burlesque shows during the past season. However, the act will never have its name on Broadway. The hot weather at Henderson's, as well as in other spots on Monday afternoon, even during the "supper show," might have affected the girls as it might have anyone compelled to go through physical exertion, but with the weather in view and discounting that handicap, the "Six English Mascottes" make up a very ordinary dancing act, doing very little, and not doing that well. They look good, but good looks never made a dancer any more than the crashing noise of a busy orchestra can do so. The audience was apathetic. *Sime.*

Keno and Lynn.

Songs and Dances.

14 Mina; Full Stage.
Alhambra.

Joe Keno and Agnes Lynn are both familiar to the Metropolis in variety circles; the combination, however, is new. Keno was of Keno, Welch and Melrose, and more latterly of Keno and D'Arville. Miss Lynn was with Caprice, Lynn and Fay until the act disbanded. The present combination seems to be a happy one. There is a sort of an attempt at sketch structure to the present act, but it is quickly lost sight of to make way for the songs and dances. Keno is not entirely successful as a talking comedian, but his excellent acrobatics and dancing which constitute the principal portion of his work more than make up for the shortage. Miss Lynn has taken on some weight since last seen, but she is still able to carry a dresy soubrette frock in good style. Three costume changes are shown. The final two are very pretty, but a more becoming gown should be selected for the opening. She appears to have lost some of her animation, but this may have been due to the intense heat Monday night when just the mention of the word animation was enough to cause the ordering of something long and cold. Miss Lynn sang several catchy songs with telling effect. The pair have worked out a bully finish in a sort of hypnotic acrobatic dance that lets them off to as solid a hit as one could be with only twenty people in the house. Keno and Lynn, when they have grown accustomed to each other, will have a highly pleasing vaudeville specialty. *Dash.*

Melrose and Kennedy.

Comedy Acrobats.

Henderson's.

Barrel jumping is the striking point of the Kennedy and Melrose act, reported to be "new." Some of the barrel jumping is very good. One fall in particular seeming extraordinarily hazardous. The comedy by the clown is enjoyable in a light way, with nothing strange about it, and the boys ought to get up another finishing trick for an exit. The precise thing they are doing has been used, and is being used, by at least ten acrobatic acts. As a light number Melrose and Kennedy ought to do. *Sime.*

Julia Curtis.

Imitations.

8 Mina; One;
125th Street.

Julia Curtis is vaudeville's latest mimic. One thing must be said of Miss Curtis; she is not stingy. Miss Curtis gave her idea of almost everybody you could think of. Not one resembled the original. This didn't seem to faze her, however. A point was the cold indifference with which the audience received the attempted imitations. Can it be that the public is growing wise to that imitation thing? 'Tis too fond a hope to be true. Julia Curtis is plainly not an impersonator. If she prefers to remain in vaudeville, Julia should endeavor to enter through another opening. *Dash.*

General Edward La Vine.

Juggling.

16 Mina; Full Stage.
125th Street.

If there are many more acts out West like three or four that have shown in town this week, it would pay some enterprising agent to take a hop out there and look the field over carefully. General Edward La Vine is another of the many acts that has not played east of Chicago for many years. Just why it is hard for any one this side of Chicago to tell. There have been any number of jugglers playing the east right along who would hardly show to advantage if placed alongside of La Vine. He employs a special battle field set, with no end of funny props. Naturally a tall man, he dresses to accentuate his height, and looks no less than nine feet tall when first appearing. The comedy is good and along entirely new lines, but it is a question if La Vine isn't allowing the fun making to interfere a trifle with his juggling. In the juggling division he has all sorts of new things to show, with the same old objects. Several tricks with the rubber balls were all refreshingly strange, while the numerous funny little things he does with a cigar and hat called for exclamations of surprise and appreciation every other second. As a finish he uses a bouncing hat, somewhat similar to that shown by Paul La Croix. La Vine employs but one hat, and does the trick in a way that even Mr. La Croix would hardly call a "copy." General Edward La Vine was a solid hit at the 125th Street house. He should remain east as long as he did west. *Dash.*

Ahearn Cycle Troupe (4).

17 Mina; Full Stage.

Henderson's.

The Ahearn Cycle Troupe on its first showing, at Henderson's this week, does a great quantity of work in its stage time. Most is solo riding, and the greater part of that performed by Charles Ahearn in comedy make-up as a semi-tramp, and comedy is derived by the falls. Two male assistants, both straight riders, are garbed in character, one as a French waiter; the other a sailor. The fourth member is a good looking girl, who does but little riding, although helpful for the trick work in pairs. Many of Ahearn's freak effects are good, and especially is the finish noticeable; also, it seems entirely new. Announced to beat the record of a mile in thirteen seconds, Ahearn on a wheel to which is attached no sprockets moves slowly around the stage while pedaling away for dear life, dressed in racing costume. The waiter does the better of the straight work. He has a single wheel about ten feet high to which is attached a saddle, similar to the one used by the Fred St. Onge Company at Henderson's two weeks ago. Two of the riders also circle around while carrying a third by the hands and feet, a trick first shown by the Barber-Ritchie Trio. Ahearn dresses grotesquely, including a travesty on the "Merry Widow" hat. His best freak wheel is in the form of a wheelbarrow. The act will probably be trimmed down and perhaps rearranged after working a while. There is good comedy material in it. It does seem as though Mr. Ahearn could dispense with one of the quartet and still secure the same results. Two special drops are employed. *Sime.*

Felix.
Cartoonist.
16 Mins.; One.
Brighton Beach.

Felix is billed as a European cartoonist, and is at the Brighton Beach Music Hall for the first time. A cartoonist from anywhere would have to present something peculiarly attractive to catch the rapid pace set by Bert Levy and Winsor McCay, two Americans who have established themselves as leaders in this line. Felix does not commence to approach either, and by comparison his drawings are most simple. That is just what Felix's cartoons are; they are drawings. A cartoon is commonly supposed to caricature something, having a dash of travesty or burlesque at least, but Felix just draws. His heads are pretty, those of a child quickly and well done, while a lion and tiger were speedily executed, the lion making a bold, striking figure in chalk. There is more of the excerpt from the picture book about Felix's work than the free-hand sketching of the comically endowed, gifted mind, and with no novelty in relief but a blackboard, Felix must prepare a new line of material if he expects to pull through. Felix might be informed that an average audience over here when reading "European" on the program does not expect to see Uncle Sam and hear the "Star Spangled Banner" for a finale. That is so very evident and very "raw." Perhaps if Felix is from Europe he could draw something foreign. Lions and tigers habitate in Africa, or they used to. There must be something funny in England? Felix speaks now and then, and it's in English. The lion was termed "The King of Beasts." That's a story-book description, also.

Sime.

Sidi.
Heavy Weight Juggler.
19 Mins.; Full Stage.
Henderson's.

This is Sidi's first American appearance. He is a juggler of heavy objects, with little light work, and in his work reminds of Couchas, Spadoni, Brinn and Cinquevalli, the latter because Sidi juggles cannon balls with his feet, a novel performance and something Cinquevalli has never thought of. The foot juggling is extremely pretty work, but went away over the Henderson heads. They preferred to hear the projectile strike the raised board after having been caught upon Sidi's shoulders. Sidi finishes the same as Spadoni by the rapid catching of cannon balls upon his back, thrown there by an assistant, and he should change this closing to render his act as dissimilar as possible from those who have preceded him on this side. A pretty, animated young woman assists him. Two faults, neither against her, are where she is allowed to juggle a trick projectile while Sidi is making a change, and which might induce some people to believe Sidi operated in the same manner, while the other is the unnecessarily scanty costume worn by the young woman, especially the bodice, built loosely, although perhaps not intentionally so. She resembles a bare-back rider in a circus ring while so dressed. The youthful male assistant carried as a comedian is not funny. He may be after a while, but he is not now. Since Cinquevalli added a comedian to his equipment all foreign jugglers believe the humorous portion of the act to be indispensable.

"Chink's" comedian is a comedian; the others copy him and are not. It may be that the young fellow has the German idea. Sidi dresses the stage as a Red Cross encampment, appearing in uniform at the opening, afterwards stripping down. The drawback to the act is that it is following others; otherwise it passes nicely, and will go very well where the others have not played or are forgotten.

Sime.

Ferrell Brothers.
Bicycle.
12 Mins.; Full Stage.
Alhambra.

The Ferrell Brothers, a western act, are showing something new in the bicycle line. It isn't so much a matter of tricks as it is that they have gotten away from the conventional bicycle comedy act. To begin with, the comedian who is really a comedian does not work in tramp make-up. He is a sort of over-grown "kid," employing a method entirely different in his successful efforts to get laughs. The "straight" end of the team besides his clean, snappy appearance is a rider of more than ordinary ability. His work, while it may not be as spectacular as that shown by others, is made quite as valuable through the easy grace with which he performs. His dressing also is away from the general run. The rider wears a neat sack suit of modish cut which is a vast improvement on the usually unsightly knickerbockers. The Ferrell Brothers should have no difficulty in landing the big Eastern time.

Dash.

OUT OF TOWN.

"Lightning Hopper."
Cartoonist.
14 Mins.; Two.
Keith's, Phila.

This is said to be Hopper's first appearance on any stage. He was discovered by H. T. Jordan, manager of Keith's here, and holding down the opening position on Monday was received with favor. While his drawings are crude, he works rapidly and several ideas which may be original are nicely worked out, adding a touch of novelty which has not been noticed in others of this class. Hopper tells about his drawings in verse, short and pointy, which is also an improvement. Hopper plays "Yankee Doodle," using Teddy's teeth as a xylophone. The novelty should make it a desirable offering.

George M. Young.

Leslie Thurston.
Xylophonist.
12 Mins.; One.
Keith's, Philadelphia.

Miss Thurston is making her vaudeville debut, according to Manager Jordan, who is responsible for her appearance. The strongest recommendation for the act is that Miss Thurston did not play "William Tell," "Poet and Peasant" or "American Patrol." The selections used were new and catchy for an act of this sort and Miss Thurston played all of them well without displaying more skill on the instrument than many unimportant xylophonists in vaudeville. There is nothing in the act to promise more than ordinary attention by anyone.

George M. Young.

(Continued on page 21.)



NOTES



The Mysterious Carter opened in Manila (P. I.) on May 18.

Chas. J. Stevenson returned to the United Offices this week.

Lew Harvey expects to play the Western States time in his new act.

Maxim's "Living Pictures" are in the West, and hope to come East.

Olga Lorraine will play an Irish servant character part in a production next season.

Chassinio, the foreign shadowgraphist, has had his time extended over here until 1910.

Percy G. Williams and Martin Beck will arrive with the "Mauretania," probably July 17.

De Biere, the magician, will return to open at the Alhambra, New York, on August 17.

John T. Kelly will present his newest sketch, "One Best Bet," at Proctor's, Newark, week July 20.

The Two Pucks open August 23 for a return visit to the Orpheum houses. They are now in the West.

Sydney Grant, the monologist, has returned from his long trip, and has a new auto for the summer.

Charles Wilshin returned from Chicago Monday and will be permanently stationed in Morris' New York office.

"Hilda, the Handcuff Queen," is escaping from a straight jacket several times daily on the board walk at Brighton Beach.

The Silvos, "Portuguese Firemen," a "ladder" act, will make their first appearance here on Sept. 7, booked by Feiber.

Loudy and Tilly, foreign equilibrists, are coming over for the first appearance here. They open November 2 on the United time.

Paul Spadoni, the foreign juggler, will open over here on Dec. 7 for a reappearance. Spadoni was booked through H. H. Feiber.

Geo. M. Leventritt, the attorney, is reported to have sailed from England on Wednesday, last. He is expected about next Thursday.

Al Sutherland will return from his European trip about August 9. He will visit Ireland before leaving the other side, taking boat at Queenstown.

"The Fashion Plates," the new Western Wheel burlesque show under the management of Charley Falke, opens in Buffalo, August 24, on the regular Wheel season.

Mr. and Mrs. Harry Nelms sail for Europe to-day (Saturday) for six weeks. During Mr. Nelms' absence Will Connors will act as the Alhambra's treasurer.

Florence Tempest, of Tempest and Sunshine, will be the Princess in the Klaw & Erlanger production of "Little Nemo." Sunshine will have a part in the piece.

Mayme Remington's new act next season will be called "The Millionaire Minstrel," including Miss Remington and six "picks." A complete minstrel show will be given in the vaudeville time limit.

Searl Allen and Jack Burnett's first production, "The Prodigal Student," will be presented at the Fifth Avenue to-morrow (Sunday) night for a showing. Jas. Brockman is the leading man. Seven people are in the cast.

Although they had agreed to disagree some time ago, Gallagher and Barrett did not actually separate until the end of their engagement at the Alhambra last week. They held together to play out seven weeks contracts with "The Battle of Too Soon." James Kelly, of Kelly and Kent, will join Barrett and the two will continue with "The Battle of Too Soon." Miss Kent (Mrs. Kelly) retiring from the stage for the present to rest. Gallagher will also play the old travesty, at least for a while, with Pete Curley. Curley was last season one of the principals with Jack Singer's burlesque company, The Behman Show.

Charles M. Bregg in the "Gazette-Times," Pittsburg, takes a half column exception to a letter recently printed in the Forum of VARIETY written by Homer Mason and Marguerite Keeler ironically commenting upon the management of the Grand Opera House in that city eliminating certain portions of the dialogue in the Mason-Keeler sketch, "A Hero." With the newspapers of the country and the world continually teeming with the rottenness of Pittsburg's ill bred and disgustingly rich "society" folk, the scandals which have their breeding place in that dirty town, some of so degenerating a nature that details must be suppressed by the press, it's funny to hear a newspaper man talk about a vaudeville sketch which has amused more intelligence than could ever hope to assemble in the Grand Opera House of Pittsburg, and in his wild prattle for the favor of a vaudeville manager, cite about children from his own neighborhood who might listen to a nasty word or act on the vaudeville stage. If the "Gazette-Times" kept the nasty words and actions of Pittsburg "society" out of its columns, the paper would do a thousand times more good for the children of Pittsburg than the elision of words from any act on the Grand Opera House stage. It's nice to be good, but it's nicer to be honest in the goodness, and for some unknown reason since it happened in Pittsburg, the management of the Grand Opera House selected "The Hero," one of the best and most humorous sketches of the season, for an example of censorship. We wonder if the management of the Grand Opera House, Pittsburg, informed the public that it ran its bill one number short last week, although an act went there from Chicago on a hurry call to fill a vacancy which it was told did not exist upon arriving. That's another kind of cheating, though.

FUN AT "FORT SHERMAN."

Dan Sherman's farm at Central Park, Long Island, was the centre of attraction on the Fourth. The visitors began to arrive as early as eleven o'clock Saturday morning, and from that hour until 8 P. M., a steady stream kept coming until by actual count 310 people were on Dan's property.

To those members of the theatrical profession who cannot tell the difference between corn and carrots except by taste, Dan was especially courteous in piloting them around the farm.

The spacious barn was fitted up as a stage. Circus seats were arranged in a semicircle, and promptly at 8 P. M. the performance started. The bill was opened by Mordick Bros. with songs and dances, followed by Belle Hayman, who scored immediately with two songs and a pair of twinkling feet; but the great big Headliner, little Therese Sherman (age 4), who followed, simply had the crowd on their feet. She sang three songs. Illustrated pictures came next, and then Sherman and (Mabel) De Forest, in their sketch, "The Battle of San Dago," had the crowd going into spasms of laughter. After pictures came the crowning feature; "the barn dance," and, oh, girls! how some of these country boys can hoe it down.

At two in the morning people began to leave for home. May Fort Sherman withstand many another such siege.

George Lewis.

RUNAWAY MARRIAGE.

Philadelphia, July 9.

A little pleasure trip to Wilmington on Sunday last ended in a wedding with H. Frederick McDonald, stage manager of the "Love Waltz" sketch now playing its second week at Keith's in this city, and Florence Gertrude Pavitte, of 136 Lafayette Street, Brooklyn.

A justice of the peace supplied the necessary license, and Mayor Wilson of Wilmington tied the knot. The parents of Mrs. McDonald were informed of the happy affair and wired their blessings. The young bride will live with her parents in New York while McDonald will continue with the "Love Waltz."

Wynn and Lewis have split. Lewis will continue the act under the name of "Wynn and Lewis," having found a partner with a name one letter longer than his former stage companion.

AGENTS UNLOADING.

The demand for independent vaudeville material has fallen far below expectations this summer. Several agents who have made it a practice to place a number of acts under contract to receive a weekly salary on condition that they bind themselves to the agent, have already begun to unload their material.

When these acts do not play the agent is forced to pay the salary, and in several instances the agents have been glad to accept a cancellation of their contracts, either letting the acts seek bookings elsewhere, or book them on a commission basis.

One agent sent out this week a list of acts, some of which were under contract, which were open for next week. An estimate of the salaries represented by the list amounted to nearly \$3,000.

A story is told of another agent who has a \$400 act under a "play or pay" contract for fourteen weeks. The act has played only about half the time, the agent being \$400 out of pocket for each idle week.

GRAND THEATRE NEUTRAL.

The Empire Circuit, at the instance of the Miner Estate, has sought to head off any possibility of the Grand Theatre, on Grand Street, New York, playing Eastern Wheel Burlesque Shows next season, or any future season for that matter, in opposition to the Miner's Bowery theatre (Western).

By a deal now under way with Al Woods, who controls the property, the Empire Circuit seeks to take over a one-third interest in the property. With this goes an agreement that the theatre shall play only melodramas and popular priced shows.

The arrangement is this:

A corporation may be formed with a capital stock amounting to the purchase price. The Miner Estate contributes one-half of this and each show in the Western Wheel furnishes a pro rata share of the remaining half, each taking a proportionate amount of stock in the corporation. This will give the Miners a one-sixth interest in the theatre.

The Grand Theatre played Eastern Burlesque Wheel shows for several weeks at the end of last season. It was declared by Columbia Amusement Company officials that that concern had secured the property for a term of years.

The Woods-Empire deal is still uncompleted.

"A SAD, SAD, STORY."

The "Smaller Managers" sat in a row,
In the "smaller" office of the U. B. O.,
And on their brows there rested Dull Care;
For where were the Feature Acts? Yes, where
Were the Big Acts promised for Half the Cost?
"Do you see them coming? Or are they Lost?"
Asked S. Z. Poli, the "also ran."
"Maybe to our Terms they have Tied the Can;
The ungrateful actors; They are Getting Wise
To our latest Frame Up, these vaudeville guys,
And instead of the Big Ones coming our way,
They are Booking themselves, yes, day, by day,
Abroad, Elsewhere and in the Legit.
Our latest Move's a success, ain't it? Nit!"
And the "Smaller Managers" are tearing their hair,
For where are the feature acts? Yes, where
Are the big acts promised for half the cost?
And echo answers: "STUNG! STUNG! LOST!"

"The Spoilers."

Unique.

"The Spoilers" may not really be the name of the subject, but when they start a reel somewhere in the middle and leave off the title the audience is justified in making up a title to suit itself. Plunged into the midst of the story at the beginning the spectator does not get the drift of things until the reel has progressed some distance and the sub-titles have helped to an inkling. A longshore desperado plans to dynamite a ship lying at anchor in the harbor. Divers are sent under the ship's keel to set the mine, which is presently touched off. Immediately follows a skillfully faked scene of the explosion, in which frantically sailors are seen to leap through a volcano of red fire into the water from the sinking ship. Divers then descend to the bottom and loot the wreck, hoisting the packages to the surface. They are thence carried to the cave of the desperadoes. An accomplice of the chief wrecker is dissatisfied with the division of the spoils and turns informer, leading the police to the meeting place of the gang. Leaving the police outside the accomplice enters the cave where the desperadoes are assembled. Then his actions become rather illogical. Instead of having the gang rounded up, he locks the iron gate and presses a secret spring, which lets down from the roof of the cave a sort of spiked harrow arrangement designed for unwelcome visitors, and the crowd are last seen, each impaled upon a spear point of the murderous device, including the disgruntled accomplice. It is not a pretty scene, but it makes a thriller, even if one is at a loss to understand the suicidal impulse of the disappointed outlaw. The dramatic pantomime is splendidly executed and the film is a photographic marvel in places.

"Just Like a Woman."
12 Minutes.

Chicago.

This film, from the Essanay Company, is a collection of scenes from everyday life, showing the inconsistencies of womankind as viewed through a masculine camera. The film is a hodge-podge, devoid of plot or coherency, and filled with trite humor. The theme revolves about a woman who pokes her parasol in pedestrians' eyes, blockades a window at a ticket office, gets off a car backwards, and spends a dollar to save a cent at a bargain sale. What money she cannot wheedle out of her husband in broad daylight, she extracts from his trousers at midnight. Taken as a whole, the picture is about as hackneyed as possible.

Frank Wiesberg.

"A Plain Clothes Man."

18 Minutes.

Chicago.

This is an Essanay sensational film with the big noise omitted. The story revolves about a "Plain Clothes Man," who is called from the glow of his fireside to track down a malefactor, with a satin slipper as a clue, which leads to a palatial society mansion. The "fly" is seen changing disguises, struggling with a cabman on top of a cab, swimming behind a rowboat, and performing other hazardous feats until he finally captures the criminals red and single handed. The film gives a fairly accurate idea of how the modern detective is popularly supposed to effect a capture; which differs

considerably from his actual methods, but the ethics of modern "dramatics" seek not truth.

Frank Wiesberg.

MOVING PICTURE FEATURE.

Chicago, July 9.

I. H. Herk, manager of the Empire theatre, will personally reorganize and equip "Miss New York, Jr.," for the coming season. A complete new outfit of scenery and costumes will be used.

One of the innovations will be a moving picture especially made by the Essanay Co., of this city. The film will depict a train "hold-up," and the ultimate capture of the comedian by a band of outlaws. The principals engaged for the show will pose for the picture, which is to be followed by a series of incidents in real stage action.

AUSTRALIAN FILM CENTRE.

Sydney, Australia, June 1.

C. Spencer, who runs the moving picture show at the Lyceum, has established a factory for the production of cinematographic films of distinctly native subjects, and Sydney, it is said, will hereafter be recognized as the distributing centre of the trade in Australia. Recently the plant turned out for exhibition on Monday, a series of animated views taken at an important football match between local teams on the preceding Saturday.

West's pictures are going well at the town hall. This month T. J. West goes on a tour of the world for business and pleasure combined.

Victoria Hall and Queen's Theatre are both playing to excellent business.

IMITATOR OF DANCERS.

Gus Edwards claims through his active publicity promoter, A. D. V. Storey, that "sensational dancing and imitations" are the two most popular offerings of present-day vaudeville.

In evidence of his belief that the statement of his press representative is the truth, and nothing but, Mr. Edwards has for the variety epicures, Amorita, a young girl who will imitate Dazle, Otero, La Sylph, Maud Allan, Genée, and any others who may fall in. Up to date Mr. Storey did not miss any.

Besides showing the people just what these dancers do, young Miss Amorita will send over a few intricate steps of her own origination.

Ed Gallagher, formerly of Gallagher and Barrett, has entered into an agreement with Bob Carlin, of Carlin and Otto, by which the latter will be under his management. Harry Thomas will also be placed in a new vaudeville act under the same management. Pete Curley, last season with "The Behman Show," has secured his release from a contract for next season with that organization. He will play with Gallagher in "The Battle of Too Soon" for a few weeks, after which the pair will put on an entirely new sketch with two girls.

The Three Musketeers, last year with "The Jolly Grass Widows," which has been eliminated from the Western Burlesque Wheel, have signed to go with Phil Sheridan's "City Sports" (Eastern Wheel) the coming season.

Chase's, Washington, will open August 31st.

FIFTH AVENUE.

There hasn't been a vaudeville show in the city since the weather really began to be an issue that has gone more smoothly and evenly than the arrangement at the Fifth Avenue this week. There isn't a spot where the mechanical frameup of the bill intrudes itself, yet the eight numbers dovetail in very neatly. Perhaps it was the presence of a regular sized audience, come to witness Alice Lloyd's farewell, that helped to keep the show moving.

The Leanders, who open the show, do not seem to be able to make up their minds whether they are comedy bicyclists or acrobatic grotesques. As a bicycle act they are a pale version of a similar turn with the straight riding of the other combination missing, but a good deal of the comedy routine much in evidence, even to a duplicate of the novel entrance. As a comedy acrobatic duo they are a very busy pair, and it was the variety and speed of their work that carried them through.

The Big City Four in No. 2 place scored a substantial hit for a straight singing number in so early a position, to which end the musical excellence of the quartet and their well varied selections contributed equally.

Miss Lloyd with her familiar budget of songs occupied nearly half an hour very entertainingly. In addition to a new frock or two the little English comedienne has a recitative number with musical accompaniment, having to do with "The Three Ages of Woman." It is an extremely graceful bit of verse, charmingly rendered, and with it goes a soft, lacy gown that is a delicate and dainty as the sentiment of the lyrics. For the "Love Light" trick number the singer wears a "directoire" that, thanks be to goodness, was not a "sheath." Well as the "mirror" song went, the "Three Ages" ran a strong second, and, judged by applause, there was not a great deal to choose from between the two. "Splash Me" closed the act, making seven songs in all, not to speak of bows without number.

The McNaughton Brothers were as really funny as ever with their catchy clowning and burlesques and had a good spot in No. 4, although two of the preceding numbers were built along comedy lines.

The show, by the way, runs pretty much to the English, for beside the McNaughton Brothers-Alice Lloyd combination was Laddie Cliff, now approaching his departure from our very friendly shores. Laddie made his unaffected little speech of thanks again in response to continued applause, from which it may be understood that his efforts were rewarded with much applause.

If the English were strong in numbers certainly the intensely patriotic American sketch "The Star Spangled Banner" threw the balance of nationality our way by its Americanism. They give the names of the principals this week on the program, a formality that was neglected when the sketch made its bow at the 125th Street last week. And thereby some measure of justice is done to the excellent work of Edwin Nickander, a young man who performs the wonder of making rather stagey lines thoroughly human and convincing. There is an invincible thrill in the climax of the sketch, and the Wednesday night

audience greeted the effort with round enthusiasm.

"Six Little Girls and a Teddy Bear" is a long name for a "girl act" of some little merit. The number is prettily staged, and although the dancing of the sextet of girls is simple and their singing of questionable merit, they are an animated, busy lot and make themselves mildly entertaining. Everett Scott cavorts about made up as a Teddy Bear, and while he does nothing screamingly funny to the grown-up comprehension, the youngsters find him amusing.

The Kratons closed the show with "Hoopland." The odd little specialty has novelty enough in it to keep interest at top stretch, and the capital juggling in the latter part turns it off nicely. Beside it is a variation from the rather restricted stock of closing turns. *Rush.*

125TH STREET.

The crowds that turned out to see La Sylphe (New Acts) do the much talked of "Salome" dance at 125th Street this week were amply repaid, no matter how "Salome" struck them. Aside from the feature, a well balanced bill is there, and the house sent forth its appreciation on Wednesday night.

"The Naked Truth" with Harry Davenport and Phyllis Rankin, scored a two-fold hit. It is one of vaudeville's latest as well as one of its most pretentious offerings. Mr. Davenport is the particular star of the oporetta. His Scotchman is immense. Miss Rankin has little to do. She led one number, and did not do that over well. Graham Marr sang a couple of pretty selections excellently, but his acting is the reverse of his voice. The song hit falls to Harry Davenport, backed up by the Misses Mosby and Lloyd. The accompanying dance also deserves mention. One of the girls (presumably Miss Mosby) is a delightful dancer, and a little more of her work could be inserted though something had to be cut to make way for it. The losing of the clothing is funny, well worked out, and gives a brilliant finish.

Robert T. Haines and Company in "Buchanan of 'The Times,'" are in their second week of vaudeville. Take Robert Haines from the cast and "Buchanan of 'The Times'" would be a sad affair. It fairly reeks of the clap-trap melodramatics Blaney built. Even Blaney would be ashamed to "pull" some of the truck. Buchanan is an American newspaper man at Port Arthur during the Russian-Japanese war. Whenever things lag Buck jumps upon a chair, and exclaims, "I am an American!" (Many applauses.) There are several in the cast besides Mr. Haines but they don't enter.

Winsor McCay held the interest all the way. His second picture scored quite as strongly as did his "Life's Story."

Fields and Wooley were in a poor spot following "The Naked Truth" and weren't quite strong enough to pull out. They have a quantity of funny stuff with the orchestra at the opening, although it becomes tiresome from length. There is some comical talk regarding a rat trap, spoiled by an old burlesque trick at the finish.

The Musical Craigs opened the program, and fared exceedingly well. The opening selection on the cow bells is so good it might serve in a more important place. The sleigh bells are used as a finish, and

while it may sound badly for a musical act of this day to have the bells for so important a position in the act, the Craigs manage to get a great deal out of them, and pull through easily.

Julia Curtis and General Edward La Vine are under New Acts. *Dash.*

HENDERSON'S.

There's probably no boasting about the Henderson show this week. Nothing on the bill to draw them in, and nothing to hold them after if they do come. Several new acts are under that department, and Ada Wilkes and "Picks" might have been there, but did not show from 5:15 until 7:45, long enough to remain in the Henderson theatre.

The fellow who built the restaurant did not overlook the electric fans, while the erector of the theatre adjoining entirely forgot them, and that's what makes the difference.

If there's a big hit on the program it is the Takezawa Japanese Troupe, a summer formed combination. There is the usual routine of Japanese feats, but the act gets there through its "Risley" work, doing two or three new tricks, one particularly striking.

Singing three times daily isn't doing a bit of good for the voices of Bernier and Stella. To Miss Stella perhaps it's immaterial, but Bernier has something of a voice. Henderson's won't help it. There is a small attempt at dancing which does not count, but the vocal efforts scored decidedly.

"Love Me and the World is Mine." Once upon a time that song was heard often. A season in burlesque must take one out of the world, for the International Musical Trio are still there with the dinged-out ballad. They have "released" talk as well, with some "money changing" from the "first part," but the talk didn't hit the back rows, so nothing was gained. A delicately worded announcement is made by one of the men who says: "We will endeavor to play, etc." That form might be studied by others if a speech becomes necessary, for it is non-committal.

If the act of the "Dixie Serenaders" were transposed, two comedians secured, some dancers put in, and live songs for the full set, it could pass as a good "coon" act. The heat might have held down the colored men who posed as comedians on Monday. At least they were not funny. There are four males and two females, all colored. The act needs to be wholly changed about.

"Eva Tanguay" was Dora Pellatier's hit. Dora imitated quite a number of well known stage people. She announced Marie Cahill, and although it sounded more like Clarice Vance, it went just as well. Miss Pellatier has a pleasant personality, and the Coney Islanders liked her. Her "Elfie Fay" seemed to strike home because it was eccentric, but the funniest part of that impersonation was when Dora removed a "rat" from her hair to secure the "Fay" wild effect, and then tried to hide the false hair under the covering for the small table.

The xylophone playing of Garden and Somers, without the aid of the orchestra depending as they had to at the meal time only upon a piano, went finely. There are a couple of nice orchestrations.

The Century Comedy Four also appeared. *Sime.*

HAMMERSTEIN'S.

There are painful halts through the first half of the bill this week, due to the presence of an almost unbroken succession of acts requiring full stage sets. The stage remained unchanged for four numbers and a wood set served indifferently for "Col. Fred", Rice and Prevost, "Memphis Students" and Bedini and Arthur.

Even at that the orchestra was called upon to fill in two gaps made necessary for slight stage arrangements, while Abbie Mitchell had to open the Students' act in "one" while they set out chairs for the singers. Bedini and Arthur likewise held the stage in "one" with a bit of burlesque while the setting for Bernardi (New Acts) was placed.

The second half went rather more smoothly. Bedini and Arthur have a choice spot this week, playing "No. 5," with Rice and Prevost the only distinctly comedy act ahead of them. The comedy juggling turn never went better. The pair have several new bits of business and this week they won a big laugh when an awkward waiter dropped a trayful of bottles in the aisle. This is an unexpected trick and it took the audience completely by surprise. For the burlesque they do a travesty on the trained horse, Arthur in a ridiculous makeup. It is screamingly funny when the bells are played; the rest of the burlesque is rather slow.

"Col. Fred" has given up the "rescue" which was depended upon to make a sensation. Without this trick the number goes rather slowly and develops nothing that has not been seen repeatedly in similar acts. The animal turn is now "No. 2."

"The Six English Rockers," led by Nellie Florede, makes an exceedingly bright number. Miss Florede's voice is equal to the strain of open air singing, and the girls handle their novelty dancing routine with dash and snap. Several pretty new costumes are shown this week, but the dresses in the dressmaker's shop would be immensely improved by a visit to the cleaners. "The Rockers" opened the intermission, starting off the second half at a good, quick pace.

Gertrude Hoffmann followed, and received the reward of her popularity at the Forty-second Street corner in a cordial reception. The Genee dance was not given, the Harry Lauder impersonation making the finish, but it was the Eva Tanguay, a splendid bit of clever mimicry, that was best liked.

Horace Goldin and Jeanne Fransioli next to closing and the Musical Avolos closing the show still remain as "regulars."

Lyons and Parks opened the bill with music, singing and dancing. Rice and Prevost are in their second week. The straight worker is gradually rounding into shape, although he appears to be a little uncertain yet. Jimmie Rice supplies a new bit of fooling or two, beside his old line of inimitable clowning. The act was very much at home with the upstairs audience, which by now knows the routine well enough to laugh in advance of its points.

"The Memphis Students" get along capably with Tom Fletcher, the new leader. Fletcher is a first rate "coon" shouter, and what his dancing lacks in grace it easily makes up in whirlwind activity.

Rush.

BRIGHTON BEACH.

Dave Robinson was still shifting his bill about on Tuesday, having added the Avon Comedy Four to the program on Monday night in order to give it the usual length, making nine numbers in the show.

The awfully hard opening place was held by Felix (New Acts), a quiet offering, and did not start the bill off with a bang. The Tom Jack Trio followed, having a hill to climb left by the opener, and the Swor Brothers, who were shifted up a number, marked the real beginning with their songs, talk and dances, in blackface. The monologist apparently made himself heard, for his sallies brought forth plenty of laughter, while the act as a whole did splendidly.

"No. 4" was "The DeHaven Sextet," without Rose DeHaven or the piano. Sydney C. Gibson replaces Miss DeHaven, and may be wearing her male attire for all known to the contrary, since he is featured and is about the same build. Gibson is a nice personable young fellow, a clean, neat worker, with a fair although not strong singing voice, but has an amateurish manner of gesturing with his hands.

The act is practically new, all the costumes bright, and most of a different design from those formerly worn. It may be said that if Mr. Gibson is to be featured, Miriam F. Carson is also entitled to that distinction as well. Miss Carson has a chance now that Miss DeHaven is out, and she is taking care of herself to the best advantage. A bright, pretty girl who can sing and dance, Miss Carson would make a corking soubrette if given the opening.

With several new songs, one of which, "My Irene," sung by Gibson, ought to be set adrift in the ocean, and could be sent there anyway, as it is one of the oldest melodies reset with a bunch of senseless lyrics, "The DeHaven Sextet" is now better than "The Rose DeHaven Sextet," and that doesn't reflect upon Rose, but it is just a wee knock for the piano. The present act is one of the prettiest "girl numbers" in vaudeville, and could be made more so if some intelligence were to be directed toward the handling of the lights.

There was a wait of at least six minutes Monday evening before the set could be made for Julie Ring and Company, in "The Wrong Room." The Sextet faked in "one" for a minute, then the orchestra played, and played again, before the sketch went on. Everybody felt truly sorry for Miss Ring, knowing the odds on against a sketch in a Music Hall, with its large amphitheatre, open windows, small boys peeking in through them, and trolley cars on the side.

But Miss Ring made the house laugh with the dialogue and the situations, taking two curtain calls, and for the first sketch of the season, paved the way for others. "The Wrong Room" in a regular house is bound to be a riot of laughter.

James Norval as the college boy is new to the part since the piece was seen at 58th Street under the title of "2 A. M.," and he is giving an excellent interpretation of the role. Geo. Nichols is the prying professor, and did well enough.

The Six American Dancers were obliged to follow the dancing in the Sextet, and are always selected for unfortunate program positions, it appears. If the act ever strikes a "soft place," the returns

will swamp the report book. Nat Willis gave his monologue, the windows closed meanwhile, and Josettis closed. The Avon Comedy Four were also in the second half. *Same.*

ALHAMBRA.

Moved up from the Colonial to the Alhambra, Julius Lensberg and his orchestra are one of the big hits in Harlem. After the opening overture, a medley of popular songs, Mr. Lensberg was forced to bow acknowledgment several times on Tuesday night. It begins to look as though the eternal heartbreaker, Rigo, who discourses his soulful strains at the Harlem Casino to the hero-worshipping Harlem women is about to fall before the mighty bow of Lensberg.

It was a very slim audience that greeted the artists Tuesday night, probably the warmest of the season, and Al. Fields' request that the audience please come and sit in the first row could have easily been complied with.

Fields and Ward, "the Layoff Brothers," were in next to closing position, and the pair simply gave their hot weather offering. They followed their routine only casually, handing out impromptu stuff, highly amusing to the sparse audience. A box party to whom Fields addressed most of his "kidding" had the time of their lives.

Lillian Shaw did surprisingly well under the circumstances. She was forced to sing six songs and could not get away then until she pleaded off because of the heat. Miss Shaw covers a good deal of ground with her character songs. The Italian number is quite away from anything in this line that has been seen. Her two closing numbers are in the Hebrew character, and excepting possibly Bobby North, "The Matzos Tree" has never been done better.

The Four Huntings were at the top of the bill and their "Fun in a Fool House" keeps the quartet very much on the go all the time. The two boys are great workers. They mix up their comedy and fast dancing in rapid-fire order, taking no time for encores. Miss Hunting contributes a nicely executed hard-shoe dance, and lends a pretty appearance and a couple of dainty frocks. The boys should do away with the imaginary telephone bit. The idea has been done to death in vaudeville and there is nothing funny left in it.

Countess Rossi has hit upon a good idea for comedy which is excellently worked out by Fred Paulo as a "plant" in one of the boxes. It was some little time before the house realized that Paulo was not a Frenchman insane over the handsome Countess. Even more could be gotten out of the idea if it were carried out further by having an usher come down and warn the man. It might do to finally have him ejected before he appeared on the stage.

Chas. B. Ward, Katherine Klare and Company are giving "Twin Flats" its first New York showing, although the act was seen at Brighton Beach a few weeks ago. It remains without change a conventional "mistaken identity" sketch. Miss Klare's singing of an Irish song is the most noteworthy bit in the offering. The three principals still sit in the spot light and sing "Love Me and the World is Mine" for a finish.

Patry Doyle told stories early on the program and Keno and Lynn and the Ferrell Brothers are under New Acts.

Dash.

MY BEGINNING.

JANET MELVILLE and EVIE STETSON

(The eighth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lucacher.

With personalities entirely unlike but with careers so closely linked it is easier to review their early engagements as a "team" than as individuals, Janet Melville and Evie Stetson present interesting subjects. Jolly Miss Stetson says, "It is so long ago I'm ashamed to tell."

At any rate, in the early days of "variety" this team was unquestionably the foremost duo of women in the field. No artists were more popular than they during the many seasons they headed the famous Howard Athenaeum Company, which toured from Maine to California.

Evie Stetson is the daughter of Mme. Celestine, one of the most gifted classic dancers ever seen in America, who created a sensation here in the great electric ballet in "Eighty Days Around the World."

Both these popular comedienues began in the dramatic field. Miss Stetson wanted to play "the heavy parts," and thought herself destined to become a tragedienne, but fate willed it otherwise; she became recognized for her inimitable wit and natural comedy.

For several seasons Janet Melville was a member of the McKee Rankin California Theatre Stock Company, an organization then including Louis James, Lewis Morrison, Blanche Walsh and others. Miss Melville has a repertoire of thirty-four operas which she appeared in with the Blanco Opera Company. When thirteen years of age she played Siebel in "Faust."

The first newspaper review of the "double act" is still one of their valued possessions. It said: "Janet Melville and Evie Stetson let the audience in on a good thing, and everybody followed their brief appearance with undivided interest. Evie Stetson is one of the funniest women on the vaudeville stage. She is there to amuse you and the veriest misanthrope could not but smile at her witticisms. She certainly presents 'a good front.'"

Miss Stetson has always wondered what the writer meant by that "good front" joke and says she is sure he intended to say they were "swell dressers" as nothing about her appearance could have given the line any other construction, although, then, as now, her style of beauty was of the Marie Dressler-May Irwin type.

Blessed with uncommon home ties and social relations they have had special advantages. Each has a strong personality, magnetic, and thoroughly pleasing.

READ HIS OWN OBITUARY.

Somebody with a diseased sense of humor down in Pennsylvania started a report last week that Maurice Boom was dead. Several papers in towns where Boom does booking, accepted the rumor, and printed the agent-manager's obituary.

An agent named Smith, in Boston, learned of the report and made a bid for Boom's park booking business. Boom himself answered the Boston man's letter.

The Basque Quartet opens at the Orpheum, San Francisco, July 26.

CAN'T STOP HOFFMAN WRITING.

Aaron Hoffman, who must be a "playwright" since the "Herald" has so designated him, rambles about town all day. When he returns home at night in the silence of the electric light, Mr. Hoffman removes from the ice box his little well-worn typewriter, and starts to hit up a stroke of 65, reducing to manuscript monologues for vaudevillians. Sometimes it's a libretto or "book," but Hoffman is the busy boy after midnight in his apartments at 506 West 137th Street.

Nor is this the sole complaint of the neighbors. They say after the author has worn a ribbon out on the machine he awakens his family to listen to what he has written.

So there is the ding-dong of the typewriter, and dialogue, until long after day-break.

One Rheinhold Dorn, a member of the Produce Exchange, and who lives in the same apartment house, is a business-like man, having regular hours for labor and sleep. Try as he could Dorn could not grow accustomed to the tune Hoffman was playing on the typewriter. Once or twice the broker thought he recognized an old joke or situation falling upon the "copy" paper, but he is not well up in those things, so was not unusually interested.

Instead the fellow who knows more about grain than the "Big Alley" interceded with Judge Herrmann in the Harlem Police Court to stop the racket. The Judge, when Hoffman appeared, dismissed the case, saying a man could do as he liked in his own home, and Hoffman is now legally permitted to "write his head off" after dark or at any other old time.

RAYMOND'S MARITAL TROUBLES OVER.

The difficulties which beset Joe Raymond in his early married life have passed away. Raymond will soon have his bride. The wedded but parted couple may be enjoying connubial bliss at this writing.

When Joe Raymond married Ted Cortere, acknowledged by her husband to be the handsomest girl in New York, cruel parents of the bride braved the marriage vows by separating them almost immediately after the ceremony. For a long time Mr. Raymond was in ignorance of how a wifely kiss tasted.

The married sky of the Raymonds is now clear, for with the husband's desperate resolve to have his wife at all costs, the parents of the bride bended to the kingly will, and "Mr. and Mrs. Raymond" will duly be inscribed on the register of the Hotel York until apartments now being furnished on Riverside Drive are entered.

Mrs. Raymond will probably enter the Shubert ranks, again assuming her professional nom-de-plume of Ted Cortere. Mr. Raymond will continue to tell believers what a great paper the "Morning Telegraph" is.

Mr. and Mrs. Colby, formerly of the Colby Family, will play over the Orpheum time next season in a musical novelty act, including black art. The Colby children who were a part of the previous act have been shipped off to school for the nonce. Mr. and Mrs. Colby open January 10 at Winnipeg.

PARKS AND FAIRS

Philadelphia, July 9.

During the lull in the house show season the park managers, agents and players are having the time of their lives in this vicinity, and the complications and contests for supremacy on all sides keep the griddle hot. There has been a miniature warfare waged in the fight over Woodlynne Park, situated just outside of Camden, N. J., in which Philadelphians are particularly interested. Harry Le Cato has held a four-years' lease on the park, which is one of several controlled by the

Public Service Company, a telephone company—in New Jersey. This season the park was sub-leased to Frank Melville, who also has Bayonne and Passaic. Melville is charged with failing to live up to agreements lately, and recently caused considerable trouble by giving a Sunday show, contrary to law, for which an admission to the park was charged. This roused the ire of the Camden populace, who vented their feelings on the park property, causing much damage to fences, buildings, etc. Last week the Public Service Company notified Melville and Le Cato that they would recall the lease, and last Monday a constable and squad of police took possession of the park. Upon the arrival of Melville's attorney, the police were ordered off the premises, and when they refused to go, the lawyer ordered one of Melville's employees to cut the electric wires and do other things to prevent a show being given. Ernest Graham, who cut the wires, was arrested and later was committed in default of \$300 bail. Max Dolly, who was also arrested, furnished bail on a like charge. There were several other arrests of minor importance. When Melville called at the Court House to arrange for bail for Graham, he was taken into custody on the charge of attempting to defraud J. W. Shanahan, an ice cream dealer of Philadelphia, by issuing a worthless check. This charge was settled upon payment of the debt. The Public Service Company now has charge of the park, with Harry Davis in charge, and the booking has been placed in the hands of H. Bart McHugh of Philadelphia, who also has Pottsville, Sunbury, Ocean Grove and five of the Lubin houses. No admission will be asked to the park, but ten cents will be charged to the vaudeville show. After a contest which has lasted since the opening of the present season, Heller & Gladding, agents with offices in the Keith Building, succeeded in ousting Reich & Plunkett from the booking of the park at Trenton. This is another resort which has been mixed up in several booking complications. For awhile this season both the R. & P. and H. & G. offices were booking the park, alternating weeks, but the latter firm won out and started booking permanently on June 30. The other office booked the show for the week of June 29, but the show was closed Monday night and Heller & Gladding furnished the new bill. Since the change, it is reported, the "White City" management has cut the shows down to three acts and pictures. The park has been losing money and it has been reported that the place would close. This was denied this week by the agents. Heller & Gladding added the park at

Easton to their list on June 22, and are now engaged in an effort to win the park at Millville away from the United Booking Offices. It is generally reported that the agents in this vicinity have all been waging war against the United, and there was every likelihood that the big agency would lose out.

Sydney, Australia, May 17.

The American Fleet is due here by the end of August. Great preparations are being made for their reception, many thousands of dollars being expended in permanent improvements. Sports, concerts, baseball, football, boxing, sculling—in fact, almost everything—is being put on the programme. Not the least interesting move is that made by a number of speculators who are making a bold bid to "corner" the amusement market. They have made overtures to many of the leading houses of entertainment as well as to the numerous launch and boat proprietors in Sydney, with what success it is not definitely known. Should there be any likelihood of this concerted move demoralizing the preparations of the reception committee, State intervention is almost sure.

St. Louis, July 9.

"Jai Alai" has been placed in the hands of receivers appointed by the courts. It is now closed, and no mention of reopening is made.

Bandmasters Poepping and Holcomb have filed claims of \$1,700 and \$2,000, respectively against the resort.

The undertaking failed through lack of showmanship, there being no experienced people connected with the enterprise.

Over 50 of the finest bands on the continent have been booked for the great Canadian National Exhibition, Toronto, Canada, to be held from Aug. 29 to Sept. 14. A thousand persons will take part in the great spectacle, "The Siege of Sebastopol." There will be 30,000 square feet of scenery used. Top liners in vaudeville have been engaged for the grandstand show.

New Orleans is to have its first airdome. The property formerly occupied by the Canal Street car barn has been leased by parties bent upon showing the local populace just how good an entertainment can be provided in the open air.

Almost the entire company known as the "White City Opera Co." and exhibiting seven nights weekly at the resort of the same name in New Orleans have been given a two weeks' notice by the owners of the resort. Failure to receive public approbation is given as the cause.

Henry Clive plays the Boston Theatre, Boston, next week, and then goes on the Western time.

Frank Mayne may go with the Weber show which will play the "Merry Widow" burlesque on the road next season. Mr. Mayne will travesty the Prince.

Emma Carus expects to play vaudeville next season, and the Casey Agency may book her if she works over United time.

VARIETY ARTISTS' ROUTES

FOR WEEK JULY 13

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 13 to JULY 19, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
A B O D Giris, 703 Hewett Pl., Bronx, N. Y.
Abraham Bros., 411 E. 14, N. Y.
Abbott, Andrew, Co., 207 W. 38, N. Y.
Acton & Kioria, 10, 653 Broadway, N. Y.
Acker & Gilday, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art. Hagenbeck-Wallace, C. R.
Adams & White, 226 E. Front, Trenton, N. J.
Adams E. Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Addison & Livingston, Palmetto Beach, Tampa.
Agee, John, Ringling Bros., C. R.
Alabama Comedy Four, 253 W. 38, N. Y.
Albena & La Brant, 212 E. 25, N. Y.
Albani, Woodstock, Vt.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, 235 W. 26, N. Y.
Allaire, Alme, Trio, Bijou, La Crosse, Wis.
Allen, A. D., 92 Market, Newark.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Seaside & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, Orpheum, Cambridge, O.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
All, George, 319 W. 58, N. Y.
Alpha Trio, travel, Majestic, Denver.
Alpine Troupe, Cole Bros., C. R.
Alrona, Zoeller Trio, 260 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvares Troupe, Ringling Bros., C. R.
American Banjo Four, 121 Broadway, N. Y.
American News Boys Trio, Gen. Newark, Indef.

Arnot & Gunn, 215 6th Ave., N. Y.
Around the World in an Airship, Grand, Tacoma.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 129 Brookholm, Brooklyn.
Auberts, Les, 14 Froebel Str. III., Hamburg, Ger.
Auburn & Thro, 350 Beacon, Somerville, Mass.
Auer, The, 39 Heygate, Southend-on-Sea, Eng.
Auger, Capt., Geo., Colliseum, London, Eng.
Austin, Claude, 66 No. Clark, Chicago.
Austin, Tossing, 7 Brixton Rd., London, Eng.
Avery & Pearl, 608 Wash. Boul., Chicago.
Ayres, Howard, 520 Bitter, Phila.
Asora, Miss, Barnum & Bailey, C. R.

B
Baader, La Velle Trio, 383 N. Christiana, Chicago.
Bachman, Marie, Grand, Los Angeles, Indef.
Baker, Nat. C., 82 Division, N. Y.
Baker, Chas. B., 72 Morningdale, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1533 Broadway, N. Y.
Banks, Breasale, Duo, Ferry Pk., Louisville.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 136 Endicott, Worcester, Mass.
Billings & Blaney, 136 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes, T. R., and B. Crawford, Harlem Pk., Rockford, Ill.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Orpheum, Oakland.
Barry & Wolford, Lakeside Pk., Akron, O.
Bates, L. Allen, Star, Homestead, Pa., Indef.

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Astrella's, The, National, Havana, Cuba.
American Vancers, Six, Hammerstein's, N. Y.
Americus Comedy Four, Bijou, Jackson, Mich.
American Trio, 56 Penn ave., Newark.
Anderson & Ellison, 512 Chestnut, Erie, Pa.
Angell Sisters, Crystal, Logansport, Ind.
Apollo Bros., 349 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Appleby, E. J., O. N. St., Margo, Pa.
Ardehl, Lillie, Hull, Mass., Indef.
Ardo, Ringling Bros., C. R.
Arnold & Felix, Jamaica, L. I.
Ardo & Eddo, 500 E. 84, N. Y.
Araki's Troupe, Fair Ground, Winnipeg.
Arberg & Wagner, 1412 Tremont, N. Pittsburgh.
Arlanosa, The, 148 W. 68, N. Y.
Arlington Four, Ramona Pk., Grand Rapids.
Armstrong & Levering, Springbrook Pk., So. Bend.
Armond, Grace, Windsor Clifton Hotel, Chicago.
Arminta & Burke, Lakeside Park, Akron, O.
Armstrong & Verue, Ferry Park, Louisville.

Batia, Carl Wm., 6037 Normal, Chicago.
Barnes & Levina, Riverside Pk., Saginaw.
Barro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Bateman, Tom, 112 Borden, Fall River, Mass.
Bartholow's Cockatoo, Mannion's, St. Louis.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
Bawn, Harry, Empire, Cambervell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Abos, The, 3442 Charlton, Chicago.
Beyer, Ben & Bro., 1496 Bryant, Bronx, N. Y.
Beane, George A., Orpheum, Los Angeles.
Beard, Billy, Geo. P. Minstrel's Minstrelia.
Beattie, Bob, 594 E. 143, N. Y.
Beatties, Juggling, 137 Park, Paterson.

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 Bedall, Donat, & Dugs, 229 W. 38, N. Y.
 Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
 Belford, Al G., Frank A. Robbins, C. B.
 Belford Bros., Ringling Bros., C. B.
 Bell & Richards, 211 E. 14, N. Y.
 Bell, Crystal, 306 Wayne, Hamilton, O.
 Bell, Frank, 1533 Broadway, N. Y.
 Bell Boys Trio, 142 W. 131, N. Y.
 Bell, Chas., Ringling Bros., C. B.
 Bell, Hazel, Ferns, New Castle, Ind.
 Bella, The, Barnum & Bailey, C. R.
 Beaun, Teddy, Osborne Hotel, Atlantic City.
 Benson, Musical, Gen. Del., Chicago.
 Benton, Lew, 220 W. 38, N. Y.
 Bentley, Musical, 111 Clipper, San Francisco.
 Benton, Maggie, 1048 S. Grant, Stockton, Cal.
 Berkos, The, 400 W. 30, N. Y.
 Bergin, E. Howard, Adelbert Hotel, Kansas City.
 Bernier & Stella, 22 Haywood, Providence.
 Berry & Berry, Great Valley, N. Y.
 Beverley, Frank & Louise, 288 Merrick, Detroit.
 Big City Quartette, Proctor's, Newark.
 Bingham, 335 Beacon, Somerville, Mass.
 Bingham, Kittle, 335 Beacon, Somerville, Mass.
 Blinney & Chapman, Gem, Columbia, Tenn., Indef.
 Birch, John, 133 W. 45, N. Y.
 Blissett & Scott, Empire, London, Indef.
 Blue Cadets, 51 Hanover, Boston.
 Blush, T. E., 3241 Haywood, Denver.
 Blair, Rose, Lake Mont. Pk., Altoona, Pa.
 Boorum, Mattie, 164 Clifton Pl., Brooklyn.
 Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
 Bohrer, Henry, 63 Forsyth, N. Y.
 Boles, Fire, 44 Curtis, Grand Rapids.
 Borella, Arthur, Barnum & Bailey, C. R.
 Bottomley Troupe, N. A. C., 18 Cedar, Brooklyn.
 Bouldon & Quinn, Louis River, N. J.
 Bowery Comedy Quartet, 821 Charles, W. Hoboken.
 Bowers & Smith, Oliver, Everett, Mass.
 Bowers, Walters & Crocker, Alhambra, N. Y.
 Borani & Navaro, 130 E. 9, N. Y.
 Bowen & Vetter, 813 N. Wash., Baltimore.
 Borsini Troupe, Hagenbeck-Wallace, C. B.
 Bordon & Zeno, 507 Willwood, Joliet, Ill.
 Bowman Bros., 826 W. 43, N. Y.
 Bowen & Florence, Wonderland Pk., Revere, Mass.

"Boys in Blue," 240 E. 21, N. Y.
 Boyce, Jack, 1533 Broadway, N. Y.
 Boyd & Viola, 119 E. 14, N. Y.
 Bradforde, The, 230 W. 41, N. Y.
 Bradna & Derrick, Barnum & Bailey, C. B.
 Bradley & Davis, Barnum & Bailey, C. B.
 Brady, The, 260 W. 43, N. Y.
 Breunon & Dowling, Majestic, Montgomery.
 Brigham, Anna B., 28 Exchange, Binghamton.
 Brinn, L. B., 23, Haymarket, London, Eng.
 Brantford, Tom, Park Hotel, Port Chester, N. Y.
 Brays, The, Campbell Bros., C. R.
 Brindamour, 1533 Broadway, N. Y.
 Brisson, Alice, Barnum & Bailey, C. B.
 Britton Sadie, Coliseum, Burlington, Ia., Indef.
 Broud, Billy, 1533 Broadway, N. Y.
 Brobst Trio, Pottsville, Pa.
 Browning, Reesie, 340 E. 58, N. Y.
 Brooks & Jeanette, 1602 Madison, N. Y.
 Brooks & Vedder, 8 Manhattan, N. Y.
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 Brown, George, Barnum & Bailey, C. B.
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 Brown & Clark, 2464 Paton, Philadelphia.
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 Brown & Wright, 244 W. 45, N. Y.
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 Browning, Mr. & Mrs., Hotel Everett, N. Y.
 Browning & Le Van, 895 Cauldwell, N. Y.
 Brunettes, Cycling, Britannia Bay, Ottawa.
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 Burke & Finn, 44 7th Ave., N. Y.
 Burton & Brooks, Fair Haven, N. J.
 Buckleys, Musical, 207 Avenue B., N. Y.
 Buckeye Trio, 646 E. Center, Marion, O.
 Burdette, Madeline, 212 W. 44, N. Y.
 Burke, John & Mae, Olyphen, Los Angeles.
 Burke, John P., Flood's Park, Baltimore.
 Burkeley's Dogs, Ringling Bros., C. B.
 Buckeye State Four, 2364 E. 87, Cleveland.
 Burcos & Clara, Barnum & Bailey, C. B.
 Burgess, Harvey J., 637 Trenton, Pittsburgh.
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 Burton, Matt, 1185 Valencia, San Francisco.
 Burton & Shea, 111 7th Ave., N. Y.
 Burrows Travers Co., 116 E. 25, N. Y.
 Bush & Elliott, 1354 55, Brooklyn.
 Russler, Walter H., Orpha, Madison, Wis., Indef.
 Bulger, Jesse Lee, Northside, Pittsburg.
 Burtinco, The, Ringling Bros., C. R.
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 Butler & Lumar, 2319 S. Boulver, Philadelphia.
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 Byers & Herrmann, 225 W. 38, N. Y.
 Byrd & Vance, 1622 Wrightwood Ave., Chicago.
 Byron & Langdon, 204 E. 52, N. Y.
 Byrons' Musical Five, 5138 Indiana, Chicago.

C

Cesar & Co., Frants, St. Charles Hotel, Chicago.
 Cain Sisters, Empire, Youngstown, O., Indef.
 Campbell & Cully, 1633 Bonbon, New Orleans.
 Caldera, A. K., 125 Washington, Hoboken.
 Calais & Waldron, 251 W. 92, N. Y.
 Calvin, James, 445 W. 94, Chicago.
 Callahan & St. George, Nottingham, Eng.
 Camerou & Planagan, 705 4th, Ft. Madison, Ia.
 Carey & Stampe, Bijou, Escanaba, Mich.
 Carrillo, Leo, c. o. VARIETY, N. Y.
 Carlisle & Baker, 127 W. 53, N. Y.
 Carlin, Miles, 506 Ashland Bk., Chicago.
 Carol Sisters, 818 W. 140, N. Y.
 Carmen Sisters, Empire, San Francisco, Indef.
 Carroll & Cooke, Hotel York, N. Y.
 Carroll & Judge Trio, Ringling Bros., C. R.
 Carroll, Nettie, Barnum & Bailey, C. B.
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 Chester & Jones, 211 E. 14, N. Y.
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 Clairmont, 2051 Rdrer Ave., N. Y.
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 Clark, Geo. G., 2464 Patton, Phila.
 Clark, John F., 425 Forest, Arlington, N. J.
 Clark & Temple, Robinson Pk., Ft. Wayne.
 Clarke, Harry Corson, 130 W. 44, N. Y.
 Clark & Sutherland, Barnum & Bailey, C. R.
 Clark, Wilfred, 130 W. 44, N. Y.
 Clarke, Three, Ringling Bros., C. R.
 Claudina & Scarlet, 353 Amsterdam, N. Y.
 Clara, Martha, 15 Old Broadway, N. Y.
 Clemento, Frank & Bitta, 129 W. 27, New York.
 Clements, Dudley, Brighton Beach, N. Y.
 Clifford & Burke, Omaha, Okla.
 Clifford, Billy E., Cliffords, Urbana, O.
 Clifford, George A., Comedy, Brooklyn, Indef.
 Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
 Clifford & Ralpin, 1975 Bergen, Brooklyn.
 Clifford, Lew, 123 Ave. C., N. Y.
 Clinton, Chris., 43 W. 28, New York.
 Clipper Sisters, 46 Blissett, Seattle.
 Clivette, 274 Madison, N. Y.
 Cito & Sylvester, 904 Walnut, Philadelphia.
 Cogswell, Cycling, Dreamland Pk., Coney Island.
 Cioy & Rochells, 87 Park, Attleboro, Mass.

Clover Comedy Club, 333 Sydenham, Phila.
 Cox, Louisa, 3311 Lake, Chicago.
 Coate, Charlotte & Margaret, 1533 B'way, N. Y.
 Coby & Garron, 989 Putnam, Brooklyn.
 Cogan & Bancroft, 1533 Broadway, N. Y.
 Cohen, Isadore, 754 Westchester, Bronx, N. Y.
 Cole, Bert, Hagenbeck-Wallace, C. B.
 Coleena, Singing, 102 W. 38, N. Y.
 Collins, Eddie, Oskosh, Wis., Indef.
 Collins, Nina, 205 W. 102, N. Y.
 Collins & Brown, 148 Kosciusko, Brooklyn.
 Conklin, Billy W., 441 W. 10, Erie, Pa.
 Conlino & Lawrence, 249 So. May, Chicago.
 Conover, George, Barnum & Bailey, C. B.
 Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
 Comrades, Four, 834 Trinity, N. Y.
 Conlon & Carter, Unique, Winnipeg, Indef.
 Connelly, Edward, Lake Sunapee, N. H., Indef.
 Conway & Leland, Morecambe Gardens, Eng.
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 Cotton, Lola, Club, N. Y.
 Coubay, William F., 464 W. 34, N. Y.
 Couthon, Jessie, 6532 Harvard, Chicago.
 Courtleigh, W. M., Lamb's Club, N. Y.
 Coine & Tulin, 7036 Washington, Chicago.
 Cowper, Jimmie, 88 Carroll, Binghamton.
 Crawford & Manning, 238 W. 43, N. Y.
 Cressy & Dayne, Orpheum, Los Angeles.
 Cremos, De Witt, 633 Church, Ann Arbor, Mich.
 Creso & Co., 1404 Borie, Phila.
 Critteron Male Quartette, 156 5th Ave., N. Y.
 Croulin, Morris, 21 Alfred Place, London, England.
 Cross, Billy, 2830 Sarah, Pittsburg.
 Cross, Will H., & Co., 338 Dearborn, Chicago.
 Crucible, Mystery, 241 Heyward, Brooklyn.
 Cunningham, Bob and Daisy, 112 E. Wash., Champagne, Ill.
 Cummings & Merley, Unique, Los Angeles, Indef.
 Cunningham, Al., 200 W. 44, N. Y.
 Cunningham & Smith, 183 E. 94, N. Y.
 Curtin & Blossom, 81 Newell, Greenpoint, B'klyn.
 Curtis, Ham J. & Co., 2098 Nostruy, Brooklyn.
 Curzon Sisters, Hippodrome, London, Indef.
 Cutters, Musical, 5 Rue Benjamin, Godand, Paris.
 Cyril, Herbert, Britannia Park, Ottawa.

D

D'Alvino, Rocky Point, R. I., Indef.
 Dahl, Katherine, 309 Columbus, N. Y.
 Dahl, Dorothy, 309 Columbus, N. Y.
 Daly & O'Brien, Hippo, Belfast, Ireland.
 Dare, Harry, 325 E. 14, N. Y.
 Darsch & Russell, Grand, Butte.
 Dallivette & Co., 402 Fairmont, Meadville, Pa.
 Dale, Wm., Crystal, Elkhart, Ind., Indef.
 Daly & Devere, 115 E. 15, N. Y.
 Dale, Doty, Dainty, 252 W. 36, N. Y.
 Dale, Will, Bucklen Hotel, Elkhart.
 Dailey Bros., 1379 No. Main, Fall River, Mass.
 Daniels, Joseph W., 16 Tower, Forest Hill, Mass.
 Darling, Phil, Sella-Plotz, C. R.
 Darrin, Ringling Bros., C. R.
 Dalton, Harry Fern, 175 Irving, Brooklyn.
 Davis, Mr. & Mrs. J., Jeanette, Pa.
 De Cotret & Rego, Congress, Portland, Me.
 Davenport, John, Yankee Robinson, C. B.
 Davenport, Stick & Norma, John Robinson's, C. B.
 Davenport, Victoria & Orrin, Barnum & Bailey.
 Davis & La Roy, Pittsburg, Pa., Indef.
 Davis, Edwards, 1533 Broadway, N. Y.
 Davis, Floyd, Temple, Boulder, Col., Indef.
 Davis, Hal, & Co., Grayling, Mich.
 Davis, H., Air-Dome, Murphysboro, Ill., Indef.
 Davis, Josephine, West Penn. R. Co. Pk., Greenburg, Pa.
 Dawn, Zella & Co., 357 E. Market, Akron, O.
 Dawson & Whitfield, 348 E. 58, N. Y.
 Day, Carita, 586 7th Ave., N. Y.
 Dean, Al, Barnum & Bailey, C. R.
 Deavea, Harry & Co., Automaton, Brighton Bch.
 Deery & Francis, 328 W. 80, N. Y.
 Delmore & Onella, Park, Brooklyn.
 Delmore & Wilson, 25, Schuylk Pk., Rockaway.
 Delmo, 38 Rose, Buffalo, N. Y.
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K. & P. 125th STREET THEATRE, THIS WEEK (JULY 6)

Gus Edwards Says:

That "Bonbonnet Sue" is humming its way into popular favor just as rapidly as "School Days" did. This week at Brighton Beach the Avon Comedy Four sang it for the first time and it proved the biggest success of any Edwards' song used by them during the last five years. The "School Boys and Girls" at Morrison's and the Arlington Four at Keith's, Boston, this week, are making this song the most talked about, sung about and whistled about song of the season.

P. S.—Did you ever see so many kidnappers in your life as there are now hanging around just waiting for some one to spring an original idea?

MORE P. S.—Gus Edwards will put brand new clothes on the "Kountry Kids" or "Rube Kids" from head to foot, meaning dialogue, scenery, songs, dances, etc., and will open in Keith's, Philadelphia, the first week in August.

Deil & Miller, Hippodrome, Buffalo, Indef.
De Loria, Musical, 218 Swan, Buffalo.
De Veau, Hubert, Park, Wheeling, W. Va.
De Camo, Chas., & Doka, 8 Union Square, N. Y.
De Chautal Twins, 120 Hutton, Jersey City.
Demacos, The, 114 N. 9, Philadelphia.
De Mora & Gracita, White City, Dayton, O.
Demonic & Belle, Englewood, N. J., Indef.
Denman, George, Barnum & Bailey, C. R.
De Fue & Estes, 2448 Cornell, Indianapolis.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
De Trickey, Coy, Hunt's Hotel, Chicago.
Delmore & Carroll, 1515 9 E., Oakland, Cal.
Delaphone, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Fuller's Pk., Denver.
De Muths, The, 20 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Voy & Miller, 200 E. 14, N. Y.
De Vere, Madeline, 54 W. 125, N. Y.
De Young, Tom, 150 E. 113, N. Y.
Devlin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2811 Cumberland, Philadelphia.
Devlin & Elwood, 1553 Broadway, N. Y.
Drake, Lillian Mary, Brooklyn Stock Co., Indef.
Diamond & May, Fischer's, Los Angeles, Indef.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dilla & Templeton, Columbus, O., Indef.
Dillie, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5622 Carpenter, Chicago.

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Donnelly & Fulton, 8 Copeland, Boston.
Donnet, Ira, 133 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Dohn, Robert, Barnum & Bailey, C. R.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Doric Quartette, 100 Wells, Toronto.
Polson, Howard, 435 Bingham, Reading.
Dove & Lee, 422 W. 42, N. Y.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Palace, Blackford, Eng.
Du Bala, Great, Co., 2067 N. Main, Bridgeport.
Dudley, O. E., Crystal, Ind., Indef.
Duff & Walsh, 2503 Fairmount, Philadelphia.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., 20, Majestic, Milwaukee.
Duncan, Tom, Ringling Bros., C. R.
Dunn, James, 404 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Dupres, Fred, Martin Luther Str., 9, Berlin.
Dupres, George & Libby, 228 W. 25, N. Y.
Dupres, Joanne, Fulton, Brooklyn.
Dutons, Three, Ringling Bros., C. R.

E

Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, E. D. No. 1, Trenton.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.

Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edyth, Rose, 845 W. 23, N. Y.
Edwards & Vaughan, 2039 Lawrence, Phila.
Evans, Billy, Park, Pottstown, Pa.
Egeuer, Fred, Barnum & Bailey, C. R.
Ehrendall Bros., 1844 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburgh, Indef.
Ellings, Julian K., Fort Salonga, L. I., N. Y.
Elliott & West, 2902 Ellsworth, Phila.
Ellsworth, Charley, 66 E. 11, St. Paul.
Elmore & Ray, 2442 State, Chicago.
Engleton, Nan, 415 W. 87, N. Y.
Emery's, The, Dedham, Mass.
Emerald, Monie, 14 Leicester Sq., London, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emperors of Music, Four, 431 W. 84, N. Y.
Empire Comedy Four, Empire, Manchester, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Sinselt, Warsaw, Russia.
Emersalia, 8 Union Square, N. Y.
Espe, Lutton & Espe, 98 W. 26, N. Y.
Eugene Trio, 806 E. Orange Grove, Pasadena, Cal.
Evans & Lloyd, 923 E. 12, Brooklyn.
Everett, Sophie, South and Henry, Jamaica, L. I.
Excele, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alsta, Hagenbeck-Wallace, C. R.
Fagan & Merlam, Shirley, Mass., Indef.
Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
Fairchild, Violet, Unique, 53 Broadway, N. Y.
Farnon & Ransley, Dunlop Hotel, Atlantic City.
Fariardaux, Camille, 59 Court, Boston.
Fantas, Two, Van Buren Hotel, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrall, Billy, Moas, 33 Stoll, London.
Fiddler & Shelton, Proctor's, Newark.
Fasscos, Four, Barnum & Bailey, C. R.
Fay, Anna Eva, Melrose, Highlands, Mass.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fell, Pearl Cleoue, Palace Hotel, Chicago.
Felix & Barry, 20, Olympic, Chicago.
Faust Brothers, 242 E. 48, N. Y.
Favay, Marguerite, Barlog, Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fleimen & Miller, 359 Graham, Brooklyn.
Fonda, Dell & Fonda, 132 E. 17, N. Y.
Force & Williams, Titusville, Pa.
Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
Ferguson & De Free, 313 E. 71, N. Y.
Fischer, Joe, 150 Post, Newark.
Field Boys, 62 E. 100, N. Y.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Harry W., 385 Bluehill, Roxbury, Mass.
Fields, W. C., Hippodrome, London, Eng., Indef.
Filmore, Nellie, 541 W. Garfield, Chicago.
Filson & Errol, 500 Magnolia, Hollywood, Cal.
Finley, Henry, 150 Post, Newark.
Flaher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fiske & McDonough, 753 Jennings, N. Y.
Fitzgerald & Wilson, Unique, San Jose, Cal.
Flatow & Dunn, 111 W. 96, N. Y.
Fleunen & Miller, Cascade Pk., New Castle, Pa.
Fleisch, Charles, 148 Madison, Cincinnati.
Flynn, Jas. A., 1213 Penn Ave., Washington.
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Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
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Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Foreman, Edgar, 150 Post, Newark.
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Foster, E. & Dog, 211 Pearl, Brooklyn.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Foster, Geo. I., 2030 York, Philadelphia.
Fox & Paddock, 245 W. 37, N. Y.
Foy Bros., Grand, Ciroc Bell, Mexico, Indef.
Franklin, Billie, 708 14th St., Washington, D. C.
Friend & Downing, 1864 7th, N. Y.
Frederick's Musical Trio, 544 W. 145th, N. Y.
Freilans, Great, Barnum & Bailey, C. R.
Fredo, George, 207 E. 14, N. Y.
Franks, Jessie J., Hagenbeck-Wallace, C. R.
French & Inman, 71 Lincoln, Chicago.
Froell, Frederick, 148 Madison, Cincinnati.
Frosto, Chris, 917 W. 6, Fairbault, Minn.
Fuller, Ida, 138 Alexander Ave., N. Y.
Fullerton & Dersey, Family, No. Tonawanda, N. Y.
Fulton, May, 120 W. 116, N. Y.

G

Gaffney Girls, Five, 404 W. Madison, Chicago.
Galletti, Monkeys, Tivoli, Sydney, Australia.
Galando, 82 Sumner, Brooklyn.
Galloway, Bert, Davis, Braddock, Pa.
Gardiner Children, 1958 No. 8, Phila.
Gardner & Lawson, 1214 2d, Nashville.
Gath, Carl & Erma, 44 Cass, Chicago.
Gardner, Edith, 27 High, N. Y.
Gardner, Arline, 1958 No. 8, Phila.
Gardiners, Three, 1458 No. 8, Phila.
Gartelle Bros., 410 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graft, Park, New Britain, Conn.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 708 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Genaro & Rand, 203 W. 38, N. Y.
Gelger & Walters, Fairview, Dayton, O.
Geyer, Bert, 818 N. F. St., Richmond, Ind.
Georgetta, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Ravenport, Ia., Indef.
Gilbert, Jane, 400 W. 23, New York.
Gillette Sisters, 60 Maubattan, N. Y.
Gilmaine, 59 W. Eagle, E. Boston.
Gill & Aker, Orpheum, Lima, O.
Goodwin & Lane, 3435 Chestnut, Philadelphia.
Greenwalds Musical, Oakwood Pk., Oakwood, S. I.
Grimes, T. & G., Grimes Corners, N. Y.
Givard, Frank, Brighton Beach, N. Y.
Gladstone, Ida, 335 W. 50, N. Y.

Gleeson, J. & B., & Houlihan, Wigwam, 'Frisco.
San Francisco.
Godfrey & Henderson, 1553 Broadway, N. Y.
Godfrey & Erlebe, Park Hotel, Chicago.
Goldberg, Bert, Harris, Braddock, Pa.
Goets, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 30, N. Y.
Golden & Hughes, P. O. Milford, Mass.
Goldin Russian Troupe, Sells-Floto, C. E.
Goelems, Six, Ringling Bros., C. R.
Gorman & Cushman, 203 E. 14, N. Y.
Gorforth & Doyle, Sacandaga, Gloversville, N. Y.
Golde, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon & Hayen, 291 Wabash, Chicago.
Gordon & Le Roy, 1777 Atlantic, Brooklyn.
Gordon & Shachhorn, 224 W. 27, N. Y.
Gorman & West, 52 E. 88, N. Y.
Goshen, Alice, 209 Mernald, Coney Island.
Gossans, Bobby, Barlow Minstrels.
Grates, The, 225 W. 25, N. Y.
Grant, Hurt & Boring, Alamo Pk., Cedar Rapids.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, Olympic, McKeesport, Pa.
Grannon, Ila, Box 2, Melrose Park, Pa.
Grace & Burnett, Fair Haven, N. J., Indef.
Greve & Green, 400 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. E.
Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.
Gregory, Frank L., Troupe, Empire, Stratford, Eng.
Grinin & Satchell, Montmorency Falls Pk., Quebec.

NEW ACTS.

(Continued from page 15.)

Merritt and Love.
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Young's Pier, Atlantic City, N. J.

There is a little story running through the act with a goodly quantity of clean, bright, new material, well written and well delivered. Joe Love plays "straight" in his accustomed good style, and figures strongly in making Chas. Merritt a very acceptable and pleasing comedy mate. His points score neatly without resorting to crudeness or horseplay. There is a surprise finish in the form of a clever acrobatic dance, and some business with the orchestra, very funny. Sig.

WHITE RATS IN CHICAGO.

(Continued from page 8.)

can become strong enough, you can force us. But we want peace. We have our own legal representatives in New York and elsewhere. What I want to say to managers is this: I hope they won't all take the attitude of Albee. For actors shouldn't be dared. The worm will turn. We ask for conciliation and the right to make a living. We demand a decent contract. The situation is anomalous. The artist is forced to admit, 'I can't get work from you, and if I work opposition you will boycott me the rest of my life.'

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master, and to the public the actor will appeal for justice, and it will not be in vain. If we appeal to the public for a contract that gives us the right to live, they'll take care that the actor will get what he wants. And that appeal will be made through the White Rats of America."

After the mass-meeting, the Rats adjourned to the Saratoga Hotel, where the "scamper" was held. About two hundred members were present. Many applications for membership were taken. Mr. Mountford left for New York Saturday afternoon, July 4.

At the scamper Arthur Fabish, of the Morris Office; Paul Goudrin, of the Sullivan-Conside Circuit; Sam DuVries and several other agents were present.

A telegram from Berlin included "Auf Wiedersehn." Bobby Gaylor said this was German for "Merry Christmas."

WAR AGAINST GERMAN MANAGERS.

(Continued from page 3.)

fair dealing was practiced. This plan of procedure has generally been successful.

The V. A. F. and White Rats are affiliated with the I. A. L. Acting in concert, they control over 14,000 vaudeville artists, playing all over the globe.

The decree forbidding artists to appear at the houses mentioned will probably be enforced at once in Germany, the I. A. L. assuming responsibility for broken contracts by artists under the circumstances, though there is no authority for this statement.

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Kaiser & Russell, 948 Muskegoe, Milwaukee.
Kearney, 593 Gates, Brooklyn.
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Kell, Geo. F., 180 Center, Boston.
Kellman & Collins, 640 Indiana, Phila.
Kell & Hart, 319 1/2 Ind., Indianapolis.
Kell, Lillian & Co., 2010 N. Marvins, Phila.
Kell, Harry E., 236 Ogden, Chicago.
Kell, Nan, 598 8th Ave., N. Minneapolis.
Kell & Starr, 109 St. Marks Pl., N. Y.
Kell & Forrester, 101 W. 83, N. Y.
Kell, The, Sans Souci Park, Tampa.
Kell & Lewis, 121 W. 116, N. Y.
Kell, Billy, 729 No. Western, Chicago.
Kell, Edith, 418 E. 14th, Denver.
Kell & Nelson, 592 10th, Brooklyn.
Kell & Clark, Saratoga Hotel, Chicago.
Kell & Hayes, gen'l del., Baltimore.
Kell & Randall, Palace Hotel, Chicago.
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Kell, Hart, 393 8th Ave., N. Y.
Kell, Sadie, 1163 Jackson, N. Y.
Kell, Willie & Edith, 1918 S. 11, Phila.
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Mac Donough, Ethel, 68 W. 107, N. Y.
Ma Dell & Corbier, 118 Howard, Buffalo.
Mason & Keeler, Glen Alex Farm, New Hartford, N. Y.

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Matsumoto & Dogawa, Hagenbeck-Wallace, C. R.
"Martha," 215 E. 8d, N. Y.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester.
Marnello, Morlits Troupe, Ringling Bros., C. R.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Martindale & Sylvester, Orpheum, Oakland.
Martinez & Martinez, Fairland, Pasmac, N. J.
Martynne, C. B., Orpheum, Leavenworth, Indef.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Maryinez, The, Orpheum, Montgomery, Ala.
Mario Trio, 62 E. 8th, N. Y.
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Mason & Doran, 408 Bank, Fall River.
Mason & Shannon, 1081 Lexington, N. Y.
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Masqueria Sisters, Three, 9-23, Chicago.
Matthews & Ashley, 308 W. 42, N. Y.
Mathieson, Brooks & Carson, 92 W. Ohio, Chicago.

Maxwell & Dudley, 106 W. 96, N. Y.
Mayne, Elizabeth, 1333 S. Milton, Phila.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
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McAvo, Harry, 1516 No. 4, Harrisburg, Pa.
McAvo & Peters, 1553 Broadway, N. Y.
McCann, Geraldine, & Co., Farm, Toledo.
McCarthy, Myles, Great Kills, Staten Island.
McCloud & Melville, Vaudeville, Bismarck, N. D.
McCarvers, The, Crystal, Loganport, Ind.
McConnell & Simpson, 2706 E. 8, Kansas City.
McGee, Nellie, 507 W. 124, N. Y.
McGarry & Dwyer, 611 W. 124, N. Y.
McCre Davenport Troupe, Hagenbeck-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGee, Joe B., Oak Summit Pk., Evansville, Ind.
McGowan Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash., Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
McLaughlin, L. Clair, Sheridaville, Pa.
McNally Bros., Ringling Bros., C. R.
McNaughtons, The, 307 W. 70, N. Y.
McNee & Hill, 238 W. 26, N. Y.
McNeely, Lottie, 7 Elm, Charleston, Mass.
Meers, Chas. E., 2925 N. 13, Kansas City.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
Meredith, E. E., Hagenbeck-Wallace, C. R.
Monstler, Clow, Le. Ringling Bros., C. R.
Mercer, John, Ringling Bros., C. R.
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Meyers, Felix, Orpheum, Baltimore.
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Mico, A. J., Ringling Bros., C. R.
Mignon, Helene, Empire, St. Paul, Indef.
Milvo Bros., Ringling Bros., C. R.
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Miller, Jack, 1372 No. Humboldt, Chicago.
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Miller, Grace, Phillip's, Richmond, Ind., Indef.
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Mills & Morris, Clarendon Hotel, N. Y.
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Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
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Monahan, The, 65 Illinois, Worcester.
Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
Montague's Cockatoos, 54 W. 20, N. Y.

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Montague, Mona, People's, Woodfield, New.
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Morton & Elliott, Moss & Stoll Tour, Indef.
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Murphy & Palmer, 309 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
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Murray, Eddie, Fischer's, Los Angeles, Indef.
Murtha, Lillian, 211 E. 10, N. Y.
Musketer Quartette, 311 Cherry, Erie, Pa.

N

Narelle, Marie, Christ Church, New Zealand.
Nawn, Tom, & Co., 420 W. 52, Phila.
Needham & Wood, 145 W. 36, N. Y.
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Nelson, Ned, 604 Walnut, Philadelphia.
Nelson-Farnum Troupe, 3141 Beverly rd., B'klyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 453 Atlantic, Pittsburg.
Nelson, Tony, "Villa Nelson," Roemerstadt, Maelren, Austria.
Netzer, Herman, 309 Livingston, N. Y.
Nevada & Eden, 235 W. 43, N. Y.
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Newell & Niblo, Establishment yd., Moscow.
Newsomes, Four, Barnum & Bailey, C. R.
Niblo & Spencer, Porter's Corner, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nickel, Earl, Orpheum, Milwaukee.
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Nolaa, Ivan, 415 N. Madison, Peoria, Ill.
Norman's Juggling Six, 5604 Marshfield, Chicago.
Noble & Brooks, Sherman House, Mt. Clemens.
Noblette & Marshall, Mannion's Park, St. Louis.
North, Bobby, 45 W. 116, N. Y.
Notes, Musical, Flint, Mich.
Nugent, J. C., The Oaks, Canal, Dover, O.
Nugent, Wm. F., 11 W. 118, N. Y.

O

O'Brien-Havel, 616 52, Brooklyn.
Ocell & Hart, 2063 Strand, Green Lake, Wash.
Ocell & Kiley, 3485 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
Okabe Family, Empire, London, Indef.
Orhassy, Irma, 140 W. 24, N. Y.
Ollivers, Three, 481 Belden, Chicago.
Onalp, Gerard Hotel, N. Y.
Onlaw, Gus, Trio, Hippo, Liverpool, Eng.
"Onlaw's," Park Hotel, Chester, N. Y.
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P

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Parlan Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1298 E. 25, Los Angeles.
Patterson, Ringling Bros., C. R.
Paul & Healey, 10 So. 20, Phila.
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SATURDAY, JULY 11, 1906.

No. 124. A Weekly Word with WILL the Wordwright.

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Q

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Shea, Aerial, Ringling Bros., C. R.
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Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 222, Pittsburgh, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
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Zech & Zech, Wheelers, C. R.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zemo, Bob, 609 N. Wood, Chicago.
Ziegler, K. C., Columbia, Knoxville, Indef.
Zinn's Musical Com. Co., Butte, Indef.
Zimmer, John, L'Antange, Seattle.
Zobell, Fred, 1431 Broadway, N. Y.

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Adams & White, Cincinnati, O.
Anderson, Harry, 1222 W. Waller, Philadelphia, Pa.
Baernstein, Harry, Bijou, Racine, Wis.
Bohme, Walter A. Ottawa, Can.
Burns, Harry, Orpheum, Zanesville, O.
Burrows, Travis & Co., Verplancks, N. Y.
Bruces, The, Airdome, Grand Rapids.
Carrollton, Chas. G., Grand, San Diego, Cal.
Connolly & Connolly, Theatrical, Huntville, Ala.
Cohen, Thilo, Palace, Boston.
Dale, Sydney, Walden Park, Erie, Pa.
Darmody, Long Beach, Gloucester, Mass.
D'Arrille Sisters, Minneapolis, Minn.
De Vay & Dayton Sisters, Chicopee, Kan.
Eckel & Du Pre, Central Park, Allentown, Pa.
Eldridge, Press, Luna Park, Washington, D. C.
Ellsworth, Mr. & Mrs. Harry, Alamo Park,
Cedar Rapids, Ia.
Frederick, Claude and Pony Don, Lincoln Park,
Norwich, Conn.
Feutelle & Carr, She's, Buffalo.
Fox & Evans, Dreamland, Travers City, Mich.
Fulton, May, Keith's, Pawtucket, R. I.

Graham & Lawrence, Long Beach, Gloucester,
Mass.

Green & Weather, Scenic Temple, Revere, Mass.
Healy, Jeff and La Vera, 314 E. 14, N. Y.
Hennesseys, Two, West Havre, Conn., Indef.
Hickman Bros. & Co., K. & P. 125th St., N. Y.
Jones & Sutton, Talsquage Park, Attleboro, Mass.
La Mase Bros., Myer's Lake Park, Canton, O.
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Marion, Herman, 1553 Broadway, N. Y.
Marshall Bros., O. H., Augusta, Me.
May, Ethel, Casino, Keokuk, Ia.
Meegan, Mr. and Mrs. Thomas, 27 Park, Allen-
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Musketier Quartette, 911 Cherry, Erie, Pa.
Orpheum Comedy Four, White City, Springfield, Ill.
Ramsey Sisters, 110-113 Nassau, Brooklyn, N. Y.
Reed & St. John, Airdome, Grand Rapids.
Stoddards, The, Grand, Winchester, Ky.
Sully & Daly, Cyphers Hotel, E. E., Pittsburg.

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Wood, Francis, 3d and Klugeley Sts., Asbury
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CIRCUS ROUTES

Barnum & Bailey, July 11, Anderson, Ind.; 13,
Champaign, Ill.; 14, Kankakee; 15, Ottawa;
16, Rock Island; 17, Washington, Ia.; 18, Cen-
terville.

Buffalo Bill, July 11, Biddeford, Mass.; 13, Port-
smouth, N. H.; 15, Bangor; 16, Lewin-
ton, Me.; 17, Dover, N. H.; 18, Manchester;
20, Concord; 21, White River, Vt.; 22,
Montpelier; 23, Burlington; 24, Rutland.

Campbell Bros., July 11, Souris, Can.; 13, Ritevan
Park, Sask.

Gentry Bros., July 13, Brainerd, Minn.; 15, De-
troit; 16, Crookston; 17, Grand Forks; 18,
Fargo, N. D.

Hagenbeck-Wallace, July 12, Morgan, Col.; 13,
Denver; 14, Colorado Springs, Col.; 15, Canton
City, Col.; 16, Pueblo; 17, La Junta; 18, Dodge
City, Kas.; 20, Hutchinson, Kas.; 21, Wichita.
Parker, Great, July 12, Hancock, Mich.; 19, Ish-
peming; Aug. 2, Marquette; D. Super, Wis.
Robinson, John, July 12, Niles, O.; 19, Upper
Sandusky, O.

Robinson, Yankee, Aug. 11, Sturges, S. D.; 12,
Belle Fourche, S. D.; 13, Deadwood, S. D.; 14,
Piedmont, S. D.; 15, Buffalo Gap, S. D.; 17,
Oelrich, S. D.

Ringling Bros., July 11, Sioux City, Ia.; 13,
Omaha; 14, Atlantic, Ia.; 15, Des Moines; 16,
Algona; 17, Naukato, Minn.; 18, Rochester; 19,
La Crosse, Wis.; 22, Oshkosh.

Sells-Floto, July 11, Fremont, Neb.; 13, Omaha;
14, Council Bluffs, Ia.; 15, Falls City, Neb.;
16, Wymore, Neb.; 17, Concordia, Kas.

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Where C. O. follows name, letter is in
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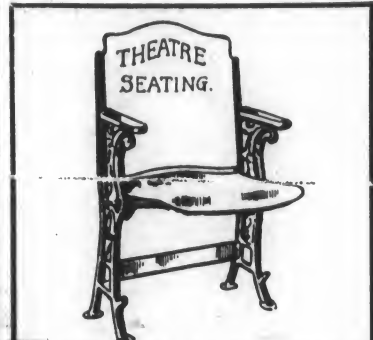
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Letters will be held for two months only.

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Anglin, Bessie.
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Anderson & Davenport
(C. O.)
Anderson, C. E.
Andrews, Pearl (C. O.)
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Balden, Hattie.
Baker & Carlisle.
Bush Bros.
Balsac, Charles.
Black & Jones (2).
Banks, George S.
Broadway Quartette (2)
Brodreau, S.
Hessah & Miller.
Broughton, May.
Bruce, Iylana.
Bombay the Juggler.
Barnes & Crawford (C.
O.)
Banner, Michael.
Brockman, Slater (C.
O.)
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Brown, Henriette.
Brown, L. K. (2).
Bousette, Thomas.
Brohams, The (C. O.)
Bruce, Al (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Burke, Chas., & Co.
Burt, Glenn (C. O.)
Bowman, Ivy.
Brown, Viola (2).
Cohen, John.
Blackledge, Ruby.
Brown, Harry.
Boch, Otto.
Bergers, Valerie (2).
Belmont, Freda.
Bowman, Florence.
Donner, John.
Carroll & Baker.
Cameron, Tudor.
Carey, Wm. (C. O.)
Caswell, Rosine.
Clark, John F.
Curtis, J.
Cresgahan, Joseph.
Crowley, Will J.
Curjon, Allen.
Cogswell, S. L.
Cowles, Orwin.
Collins, Eva.
Collins & Ballard.
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Conner, M. R.
Charters, Spencer.
Cheeves, Joe.
Cline, J. E.
Coffman, Jas.
Conson, Cora Young.
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O.)
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De Mar, Jella.
Douglass, Harry.
Deane, Walter.
Dunlop, Helen.
Dix, Marion.
De Moss, Edward.
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Dacoma Family.
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O.)
Dean, Louise (C. O.)
Deming, Lawrence (C.
O.)
Bailey, Bob and Nellie.
Dresler, Marie.
Dean, Professor.
Donner, A. J.
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De Lacey, Frank (C.
O.)
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Ellsworth, Estella.
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Everbart.
Foster, Anna.
Ford, Max (4).

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Heck, W.
Harding, Hazel.
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Howard & North (2).
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Hawkins, L.
Huntress.
Harrington, Don.
Hymer, John B.
Luhof, Rogers (C. O.)
Innes Band, mgr. (C.
O.)
Irwin, Jack.
Ishmeal, Prince P.
Johnson, Mark.
Johnson, Frank (C. O.)
Jaffer, Phil.
Jenkins, James (C. O.)
Jones, Margaret Gwyn
(2).
Johns, Johnny.
Jones, Walter.
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Kemp, Edward H.
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Knight, Harlan E. (2).
King, Will.
Kelly & Ashby.
King, Winifred.
King, Hatch.
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(O.)
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P'rice, Marion.
P'aulin, Mrs.
Pembroke, Klitty.
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Florence Pierce, Lambert and Stocker.
IOLA.—Minor and Vincent Company, The Great
Pamplin, Larriree and Lee, Mae Kirby.
GEM.—Almea Bernard, Burkhart and Nelson,
Henry Jordan.

CRYSTAL.—Edna Julian, Haydn and Haydn,
Van Hoven and Company.

NEW GEM.—Lena Young, Dee and Nobel, Jack
Brannigan, Haas and McGuire.

LYRIC (Chicago Heights, Ill.).—Bertha Phil-
lips, The Great Simons, James and Mand Ryan,
Alice Tiffie.

NOTES.—Tudor Cameron, of Cameron and
Flanagan, has joined the Cuba hospital list.
Cameron, who can play the outfield like Fielder
Jones not, was chasing a fly ball in a recent
game. He caught it—sou'west of his
starboard lamp. Lamplack!

NOTES.—For the first time since it was built
the huge stage of the Auditorium will have a new
floor. The work is expected to keep the builders
busy all summer on account of the numerous traps
and outlets provided in the construction by the
stockholders.—The Columbia Amusement Company
(not Burlesque Wheel) will build a new theatre
at Bloomington, Ill., to be devoted to road attrac-
tions and vaudeville.—The Sun-Murray Company,
operating the Gus Sun Circuit, have completed the
plans for the erection of new vaudeville theatres
at Portsmouth and Mansfield, Ohio. Construction
will begin this summer.—The Ridgely Theatre,
Colfax, Wash., was destroyed by fire recently,
with a loss of about \$10,000.—Wichita Falls
(Texas) Opera House Co., incorporated last week
for \$20,000. W. M. McGregor is one of the
incorporators.—The new Orpheum theatre, to be
built at Rockford, Ill., by Manager Shimp, will
open early in September.—Walter F. Keefe, of the
Western Vaudeville Association, is spending a two
weeks' vacation among the pines of Wisconsin.
Mr. Jones, of the Jones-O'Brien Circuit, is accom-
panying him.—Hardtown, Ky., will have a vande-
ville theatre next season.—The Commercial Club
of that city is promoting the project.—A son was
born to Mr. and Mrs. Walter Washburn (Nellie
Kealey) on June 28 at Indianapolis.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 28: March's pictures topline. Most interesting number the house has had in weeks. Leipzig, the conjurer, worked very effectively and scored accordingly. Bond and Benton introduced themselves with a farcical sketch, "Handkerchief No. 15." Grant and Ling have a melange of singing and talking. Holdovers: Graiz, Baboons, Clifford and Burke, Midgley and Carlisle and the Fadettes.

NATIONAL (Sid Grauman, mgr.).—Georgie O'Ramey, a well established favorite, was one of the prominent names on the bill. She still possesses the sprightly mannerisms that won for her in the past. The Gleasons and Fred Houlihan reappeared, repeating their success. The La Valls offered a novelty aerial act that ranked well. Franklin Gale offered a melodramatic bit, "The Seamstress." McNish and Penfold, singing and dancing, furnished the major portion of the comedy. Leon and Adeline and Fred Welse, "the boy tenor," completed the bill.

WIGWAM (Sam Harris, mgr.).—Henri French in heavy faced type and the entire program was a well arranged assortment. The Seven Arabs with acrobatics went strong, and Lawrence and Harrington made a good impression. Mack, Hart and La Mar were favorably received. Others were Wilfred and Lottie, Acton, Klovillie and Company, Potter and Hartwell and Lucille's Dogs.

EMPIRE (W. Z. Tiffany, mgr.).—With this week the house inaugurated its policy of straight vaudeville, heading a very likeable combination with Hardeen, the handcuff king, a strong drawing card. Oliver and Martelle submitted a dramatic sketch, "A Woman's Sacrifice." Fred Leslie added variety to the program: Johanna, Kistruffy, operatic soprano; Joe Morris, Hebrew comedian, and The Three Kuhns.

BOSTON

ERNEST L. WAITT.

VARIETY Office, Colonial Theatre Bldg.

B. F. Keith perpetrated another of his "original schemes" this week when he took the vaudeville bill from his theatre to the Boston Theatre, adjoining, and put on a double show, billing it as commemorating the twenty-third anniversary of his "original scheme of continuous performances." The regular stock company production of "Mrs. Temple's Telegram" was given between the vaudeville acts, so to speak. Featured was Wallace H. Goldsmith, a local newspaper cartoonist (second week); the Waldhorn Quartet from the Symphony Orchestra, and Seymour and Nestor in a fine protean act; James R. Waters in songs of the Ghetto, and De Chunt and his acrobatic fox terriers are both exceptionally good. "A High-Toned Burglar" is a good farce, well played by Dolan and Lenhard; Cook-

ley and McBride met unusual favor in comedy and dancing, so did "The Three Rubens," Bowers, Walters and Crocker. The Arlington Comedy Four have much improved.

AUSTIN & STONE'S.—Closed for six weeks' repairing. A new curio hall, new theatre, green room, dressing rooms, entrances and offices. Will reopen Aug. 17.

PALACE.—Jack and Gildo Cannon have a sketch; very good. It is "The Tramp's Mistake." The Three Asards, gymnasts, and Lily Waters, vocalist, are also good. "One Day in Arizona" and "The Roasted Lovers" are the burlesques.

WONDERLAND PARK.—Pawnee Bill's Wild West featured. Oscar V. Babcock; Damman Troupe, acrobats; Annette Kellerman, swimmer, and the Banda Rossa.

PARAGON PARK.—The Belgian Grand Opera Band, Marion Russell and Company, in "Neil of the Music Hall"; Bert Russell, musical tramp; William Slack, musical; Fanny Field, soubrette; Yorma Beaux, soprano, and Claremont, wire, open-air bill.

NORUMBEGA PARK.—Dorret, Bedini and Dodge with acrobatic dogs; Quilman and Mack, Young America Follies, and Imperial Japanese Troupe. Very good bill.

LEXINGTON PARK.—Whitie, Prince and Virginia, the Four American Trumpeters, the Three Lucifers and the Dally Brothers.

MEDFORD BOULEVARD THEATRE.—The Quigley Brothers in "The Toll Gate"; Marie Trio; Four Juggling Johnsons, fine act with new tricks; Marion and Welsor, Fields and Hanson, and Cunningham and Lord.

THEATRE COMIQUE.—The new singing force includes Beale Stuart, Grace Palmer, Eunice McDougall, Katherine Hawkins, Marjorie Bray and W. H. Keith.

DENVER

By HARRY X. BEAUMONT.
Office, Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, gen. mgr.).—The Stagpoole Comedy Four, Australian Knockabout comedians, head, excellent comedy, acrobats, heartily received; Fredrik Maknuri, violinist, very good, scored strongly; Capitol Quartet, high class singing, went big; Frank and Louise Beverly, comedy dramatic sketch, entitled "Honesty is the Best Policy," pleasing and capably handled.

TULERIES PARK (R. C. Smith, mgr.).—Free vaudeville in Airborne, headed Lola Milton, excellent character change act; Cherrill, violinist and comedian, went well; Hayden Bros., singers and dancers, good; St. Onge Fonchere, "Loop the Loop," free outside attraction. Business excellent.

NOTES.—The Frey Trio are laying off here for a few weeks prior to opening for the W. V. A. Fredrik Maknuri finishes the W. S. time 12 and will play the middle west during the summer. The Colonial Quartet open on the Morris time, July 13. The Orpheum closes its stock season 12, and resumes its regular vaudeville season the first week in August.—Peter McConrt, proprietor and

WILFRED CLARKE

Presenting His Sketches

"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT?"

Address, 120 W. 44th St., New York City.

DUNEDIN TROUPE

WORLD
FAMED
CYCLISTS

Touring England Moon-Still Tour.

Address care VARIETY, London Office.

JAS. E. DONEGAN, Mgr.

LA DORA

Past season with Irwin's "Majestic," featured with "Big Revue."
NEXT SEASON "THE TRAVELLERS" CO. (W.W.) Address care VARIETY.

manager of the Tabor and Broadway theatres, has purchased the Colorado rights to the Camera-Phone, and has opened the old Baker Theatre with it, at a general admission of 10 cents all over the house.—The Tabor is also using it between the acts.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—A bill light in texture and lacking novelty. Nearly all the acts familiar and the newcomers not strong enough to hold up the average. Lasky's "Love Waits" held over, and their comedy, acrobats brought well earned laughter from the perspiring audience. Another act well liked was that of Bob, Tip and Company. There is a lot of first rate clowning by the comedians and the dogs went through their tricks without urging. The Three Renards have a showy routine of aerial feats, the teeth work being novel and well executed. The trio made an excellent impression. Not all of patter used by Raymond and Caverly was new, much of it pretty old, but the pair took good care of their position down next to closing. Sue Smith did nicely. Major Doyle, the midget monologist, handed over talk and songs. Larose and Lagusta in a wire act; King and Bailey, singing and dancing, and the Ching Loon, Oriental magic, followed the pictures. "Lightning Hopper," a cartoonist, and Leslie Thurston, a xylophonist, are under New Acts.

NOTES.—Manager H. T. Jordan acted as an agent this week, booking the Jordan Family for a summer run at Cape May, N. J.—Jermon and Jacobs announce they intend making their two Eastern Wheel shows strong vocally.—Two quartettes have already been placed by H. Bart McHugh. Blamphin and Hebr and Marie Nelson have also been engaged.—Lou Anger is nursing a severe dose of sunburn, the result of a recent trip to Atlantic City, where a ball game on the beach in bathing attire resulted in sending Tommy Grady, Joe Mitchell, Billy Hart and one or two others to bed. Anger is under the doctor's care at home, but expects to play next week at Keith's, where he is booked.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, May 17.

TIVOLI (Sydney).—Brothers Artols (return visit), bit of bill: Charles Mildred, whistler; J. P. Ling, monologue; Nelson, comedian; Fred Bluet, Kaufmanns, Walter Whyte, George Dean and a host of other holdovers complete. Strong bill without new features.

NATIONAL AMPHITHEATRE.—Athen, trick skater; Norwood, shadowgraphist; Jess Collier, ventriloquist; Frank Yorke, comedian; Isleena, girl sharpshooters; Tindall and Royal, Carlton and Sutton, and others.

ROYAL STANDARD.—Harry Clay's neat little bunch are doing good business in the city and suburbs. Martya Hagan and Lucy Fraser, a clever old-time sketch team, are putting in good work; Sam Gale and Little Sadie, pronounced hit; Tonchert and McKinson, great. Amongst others Horace Collins, Florrie Lorrimer, Coleman Sisters, and Phyllis Faye.

OPERA HOUSE (Melbourne).—Frank Harwood, Ike and Will Scott, John Higgins, jumper; Bros. Uhlberg, acrobats; Clarence Lisdale, American tenor; Fanny Powers and others.

GAJET'S (Melbourne).—O. H. M. S. Trio, electric marvels; Clara Keating, Musical Weatherleys, Ernest Pitcher, Jack and Vera Kearns, Andy Roberts, Art. Slavin and Eileen Capel.

KING'S HALL (Newcastle).—Zeno and Hall, jugglers, Three Stars, Pastor and Marie, Jessie Lee, Tim Howard, Ward Lear, Eileen O'Neill and others.

Harry Rickards sends a strong bunch over to New Zealand next Saturday. Included are Bros. Artols, Alma Grey, Kloss Sisters, George Dean, Leonard Nelson, Fred Wisbey and the Miles-Stavordale Quintette.

Brothers Artols, at the expiration of their Australian season, open in New York on Sept. 5th. They will do 40 weeks of United time. They expect to be in America for the next two years.

Sydney A. V. A. is at present in very low water. Lack of interest in the principal cause, Charles Mildred, the English V. A. F. made a strenuous effort to arouse the members to a sense of their true position, and though his oratorical efforts met with an appreciative hearing, there has been very little in the subsequent work of the committee to indicate that the appeal has been anyway productive of improvement.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—First half week. Joseph Golden, recitations, fair; Carol Slaters, musical, good; pictures were run last of week in place of Thomas Carey, and Brown and Wilmot, who had a disagreement with the management.—EDISONIA (E. W. Handley, mgr.).—M. p.; business good.—NOTE.—Coney Island Street Fair closed 4th after successful week.

ATLANTIC CITY, N. J.

YOUNG'S PIER (W. E. Shackelford, mgr.).—Fairman's Symphony Orchestra; Kemp Sisters, Wild West Show and Indian Village; Hanley's Geo. Washington, Jr.'s Minstrels.—YOUNG'S PIER THEATRE.—Geo. Primrose and dancing boys head bill in clever dancing act; Al Leeb and Three Rosebuds, good; Anella Summerville, monologue and songs, excellent; Edna Laby, imitations, fair; James H. Cullen, held over, riot; Merritt and Love (New Acts), Harlem Brothers, comedy acrobats, excellent.

STERPLECHASE PIER (Giles Clements, mgr.).—Fred and Annie Delot, jugglers, excellent; Billy Dora and Billy Hart, comedians, riot; Howard Judge, ladder act, good; Three Rose Sisters, songs and dances, excellent; Alf and Baby Wilson, comedians, good; Quigg and McKerson, good; Thos. J. Quigley, ill. songs, the same.

STREET PIER (J. J. Bothwell, mgr.).—Vessella's Band, Hanley's Band, American Minstrels, business good.

ROWDON'S THEATRE.—"Out of the Depths" is doing nicely.

NOTES.—Sam Howe signed the Seymour Sisters for next season.—Eleanor Jess is making a big hit singing with Vessella's Band on the Steel Pier.—Sam Robinson, of W. B. Watson's act, is here.—Ada Henry, of Weber's "Merry Widow" Company, is back in her cottage for the summer.—Joe Mitchell was laid up in bed for three days with sunburn.—Milt Aborn looked us over this week.—Maida Snyder and her mother have joined the colony here.—Billy Goldenberg, treasurer of the Casino, Philadelphia, is spending the summer as money order clerk in the post office.—Dan McAvoy is with us again.—We miss Al Fields and the merry crowd.—Smythe and Smith are working at the Dunlop.—Some of the White

When answering advertisements kindly mention VARIETY.

THE MAN AND THE MESSAGE

(Please don't use this for a title of a show; nobody)

THE MAN:



MR. HARRY MOUNTFORD.

The Saratoga

CHICAGO

The Home of the Profession and Headquarters WHITE RATS of America

THE MESSAGE:

Join
the
WHITE
RATS

N. B.—Anyone passing the Colonial Theatre Friday night, July 3d, would have thought that some big stage favorite was making the hit of his career, but it was only Mr. Mountford addressing the Rats and a house full of other artists waiting to join. After the speaking a Luncheon was served at **THE SARATOGA**.

A few of those present at the SCAMPER:

Harry Mountford
Bobby Gaylor
Harry Walters
Tom Ripley
Harry Ellsworth
Arthur Fabish
Chas. S. Wilshin
Chas. H. Sanders
Leonard Hicks
Frank Wiesberg
Al Nathan
John Marion
M. L. Dixon
J. J. Collins

Nat Bernard
Fred M. Cady
Harry Spingold
W. S. Draper
Dick Conn
Geo. Fredo
W. C. Dousing
Willard N. Reed
Edward H. Leavy
Nelson Dean
Ferd Noss
Karl Gath
Tom McDonald
Thos. McAlen

Gaylor Kid
Irving B. Lee
L. A. Quill
Henry A. Guthner
E. W. Clark
Louis Litterest Dierick
Eugene Ellsworth
Lloyd Peddrick
Harry Williams
Harry L. Tighe
Harry S. Fern
A. Bently
Chas. J. Burkhardt
Jack Bancroft

Wm. Cogan
Geo. W. Bandy
Bernard Nove
Chas. M. Marsh
Thos. R. Mills
Edward Marsh
Bob Miller
Tudor Cameron
James L. Holley
Gil Brown
Frank Appleton
Geo. Appleton
Bert Baker
Fred Knights

Allyn Roberts
Bert La Monte
Harry Crawford
Theo. La Vanion
C. Porter Norton
Paul Le Roy
Frank W. Noss
H. Vivian Nies
W. Rolfe
Geo. St. Laurent
A. L. Salvail
Pete Griffin
Harry Leeds
Fred Waddell

T. Cunningham
F. Harrison
W. M. Harrison
Jas. Cunningham
Tommy White
Abner Ali
Frank Mostyn Kelly
Arthur H. Kherns
James T. Kelley
Cliff Dean
John H. W. Byrne
Maurice J. Burns
Arthur Beauvais
Lew Flatt
Harry Hoyt

LADDIE CLIFF

K. & P. 5TH AVE., THIS WEEK (JULY 6).
JULY 13 AND 20TH, BOSTON

Rats in town held a Scamper last week.—On account of Paul La Croix having been taken ill James H. Cullen took his place.—Bart McCune spent the Fourth here.—Lew Cohen, brother of Willie, resides here, and has made up his mind that brother Willie is not going to be the only one of the Cohen family bidding for fame in the histrionic field, so Lew hiked his way over to the St. James Building to see how he stood with the United Booking Office. He stood around three days from 9 a. m. to 6 p. m., and now he's back on the boardwalk.—Jules Von Tilser is here boosting his brother's song stuff. He approached a strange showman the other day with a request that he use some of Harry's new songs; the stranger replied that he couldn't use any songs as he was a manager. "Well," said Jules, "send some of your people around, perhaps they can use some." "All right," replied the man, "but I run a dog and pony show."

Well known theatrical people summering at Atlantic City are Fergus McCusker, Forrest Theatre, Philadelphia; Ben Starr, manager Grand Opera House, St. Louis; William Garen, manager Havlin's, St. Louis; Jim (red) Deacon Alvin, Pittsburgh; Andy Mackay, manager "Bis Hopkins"; Sam Robinson, Mr. and Mrs. Herbert Rice, "Buster Brown"; Charley Dor, "Red Mill"; May Crawford, Dora Linn Orchid Co.; Methilde Rodriguez, Hazel Herbert and Adele Sayre, "Waltz Dream"; Joe Mitchell, of Quinn and Mitchell; Thomas J. Grady, Murray & Mack Co.; Billy Hart, "Gay Masqueraders"; Lou Anger, Geo. M. Young, Cole and Clemens, Felix Huey, Marcelaine Hippo Clowin, Harry LeClair and Family, Dan Mason, Tom (Big Scream) Welch, Al Raymond, Lou Hearn, Al Lewis, Willie Weston, Billy Davis, Lon Haskel, May Irish, May Shaw, Anna Mayor, Maud Courtenay, Tom Hodgeman, manager Majestic, Kansas City. SIG.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 20: The Harringtons, singing and talking, very good; Al H. West, musical comedian, big hit; LaFord and Hyerson, sketch, ordinary; ill. songs, good. GEO. B. WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr., Henry J. Cass, asst. mgr. Monday rehearsal 10).—A good, even business is being done and the standard of excellence kept up. Jane Corbush and Company, pleased; The Boys in Blue, and Lotta Gladstone, good; The Three Jockeys, have an excellent act;

Cartmill and Harris, clever; Collins and Brown, fine; Jacob's Dogs proved good; Ralph C. Herz, excellent.—LAFAYETTE (Charles M. Baggs, mgr.).—John Green's California Girls stock company are putting on a good summer show, Matt Kennedy and John C. Hart being favorites.—HIPPODROME.—M. p. and ill. songs.—GRAND. Excellent business with motion pictures and ill. songs.—THEATRE COMIQUE.—Ill. songs and vaudeville.—BIJOU DREAM and GOLDEN PALACE.—M. p. and ill. songs.—NIAGARA.—Ill. songs and vaudeville. DICKSON.

CANTON, OHIO.

LAKE THEATRE (H. B. Ritz, mgr.).—Luce and Luce, headliners, musical, good; Clark and Bradley, dancing and singing, pleased; Frances Hoyt and Company, in "An Eventful Honey-moon," very good; Billy (Single) Clifford, "The Stage Dude," who schemes to win the audience over and have them help earn his salary by joining in his songs, meets with great success; Belle Hathaway's Monkeys, very good act and pleased. H. B. F.

CINCINNATI.

BY HARRY RESS.
VARIETY'S Central Office,
107 Bell Block.

CONY ISLAND (George W. Engelbreth, amusement director).—Palao Brothers, acrobats; Zemo-Zemo, Arabian Troupe; Kollins and Kilf-ton, banjo players; Harry Baker, musical, and Barney First, monologue.

ZOOLOGICAL GARDEN (Walter H. Draper, secretary).—Kyl's Band seemed to please; Spell-man's Bears, extra attraction.

LAGOON (J. J. Weaver, mgr.).—Warren, gymnast, pleased; Hazel Compton, vocalist, did nicely; Cassad and DeVerne, musical, good; Nichol Brothers, jugglers, hit of bill.

CHIESTER PARK (I. M. Martin, mgr.).—Pauline Moran, strong singing number for a park; American Newborns' Quartet, repeatedly encored; Amphere, electrical, mystifying act; Kline, Ott Brothers and Nicholson, musical, great.

EASTON, PA.

CASINO ISLAND PARK (D. E. Segulne, mgr.).—Cunningham and Smith, "The Shoplifter," pleased; Tom Lancaster, monologue, scored heartily; Tom Hedron, dancer, very good; Five Wroes-Buds, hit; pictures close.—BUSHKILL PARK (G. E. Seiple, mgr.).—M. p.—BIJOU (C. J. Pilger, mgr.).—JEWEL (Sam. Keyes,

mgr.).—M. p.; good attendance.—WIND GAP PARK.—Vaudeville, headed by The Balliots, and m. p. GIL.

FALL RIVER, MASS.

PREMIER (L. M. Boss, mgr.).—M. p., and Hanley and Jarvis, singing and talking, hit; La Vielle Sisters, songs and dances, good; Sadie Graham, ill. songs, assisted by Joe Carey, very good; Frye and Allen, songs and talks, good; Kennedy and Kennedy, songs and dances, fair.

PLEASANT (James Mason, mgr.).—M. p., and Cadwell Westworth, songs and dances, good; Margie Lester, songs and dances, fair; Mason and Doran, held over, good.—PURITAN (Hill & Hooper, mgrs.).—M. p. and vaudeville; George Fisher, comedian, good; "Woman Raffles," by the Puritan Stock Co., very good; ill. songs, Wm. San Souel, assisted by Moses Alpert, boy soprano, hit.—SCENIC (A. Teran, mgr.).—M. p. and ill. songs by Sadie Adams.—LINCOLN PARK (I. W. Phelps, mgr.).—Lincoln Park Opera Co., in "Fra Diavolo." E. F. RAFFERTY.

FAR ROCKAWAY, L. I.

MORRISON'S (P. H. Morrison, mgr.).—Hibbert and Warren, singing and dancing, very good; Netta Vesta, singing, pleased; Francesca Redding Company, "Honora," pleased; James Thornton, very good; Gus Edwards "School Boys and Girls," hit of the bill; Eva Tanguay, very good; Five Juggling Normans, very clever act, made a big hit. KLEINMAN.

GALVESTON, TEX.

ELECTRIC PARK (C. E. Neymeyer, mgr.).—Week 20.—G. T. THEATRE (Chas. Hildenbrandt, mgr.).—Blanche Du Bois, prima donna soprano, big hit; Merston Sisters, dancers, good; Leo Beers, operatic baritone (third week), excellent.—KLONDIKE (A. E. Stevenson, mgr.).—Eakin Children, fair; ill. song, Marie Wells, good.—HAPPYLAND (R. Johnston, mgr.).—Miss Montgomery, fire dancer, well liked; Chas. Hoey, monologist (second week), good; Leo Dale, ill. song, good; Miss Allen, pianologue, fair. HILDENBRANDT.

HARRISBURG, PA.

PAXTANG PARK (F. M. Davis, mgr.).—Richy W. Craig, musical, laughs, but too much talk; George Davis, entertained; Casey and LeClair, "The Irish Tenants," hit of bill; Henry Frey, fair; Eckel and Dupree, quite clever dancing, but too much stale talk.—NOTE.—Harry McAvoy is at his home in Harrisburg. C. C. CORBIN.

JAMESTOWN, N. Y.

CELEBRON (J. J. Waters, mgr.).—Una Clayton and Company, headline, "What's in a Name?" clever; Verdi Musical Four, good musical; A. B. C. D. Girls, pleased; Ben Franklin Trio, good,

and Leonard and Drake, impersonators, excellent; Erickson and Carlson, local lads, aerial, outdoor attraction, went well.—NOTE.—Ed. LaMaze, one of the LaMaze trio of acrobats, recently on the bill at Celoron Theatre, while doing his comedy tumbling similar to the Rice and Prevost act, fell into the orchestra pit before his brother caught him. LaMaze escaped serious injury, but the act was compelled to close for the balance of the week. L. F. BERLINER.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Dona, handcuffs, gave a very mystifying exhibition; Marie Morella and her dog, good; Williams and Healy, black-face, excellent.—LUNA PARK (Phil. Caulfield, mgr.).—The Fourth was record breaker in attendance, and in the evening a display of fireworks, the product of Contl Bros., of New Castle, Pa., was the star attraction. Weather hot but pleasant. The theatre is giving "The Minister's Romance," the first half, and "The Mysterious Model," the second half of this week. JESTICAM.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Closes for the summer to reopen again on Labor Day.—MARQUISE (B. V. W. Barbrydt, mgr.).—M. p. JOHN J. JOYCE.

LEXINGTON, KY.

MAJESTIC (Author Jack, mgr.).—Jean Bentley, foot juggling, good; Laura M. Peterson, violin, good; Little Garry Owen Company, comedy sketch, good; Haines and Russell, "The Author and the Girl," extra good. Packed houses.—HIPPODROME (L. H. Ramsey, mgr.).—Dark.—NOTES.—Dreamland will open in about three weeks with vaudeville.—John Robinson Shows will be here 17. JOSEPH CANDIOTO.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 20: Last week of the season with vaudeville. Warren and Faust, comedy song and dance, good; Delmore and Darrell, in a new act, "Vaudeville Pro-trayed," were the bit hit; Mitchell, Willard and McCarthy, in "No. 23," pleased; Frank Voerg, musical, good; The Warriks (2), acrobatic trick house and some clever turns.—ELITE (N. Amos, mgr.).—Moving pictures.—Hagcu-back-Wallace, 3; Ringling Brothers, 13.—NOTES.—Moving pictures may be installed at the Lyric.—The Majestic discontinued moving pictures this week and the reels are being shown at Wonderland. The Majestic will re-open August 24 with vaudeville.—Capital Beach is now in operation.—The Lyric and Majestic are now under the control of the Acme Amusement Co., composed of a number of business men of this city. L. M. Gorman, who conducted Wonderland and the old Bijou, and Joe Oppenheimer are managing the venture. Things look bright. Vaudeville will be given a try-out at the Majestic in the near future. LEE J. LOGAN.

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BYERS AND HERMANN "The Clown and Skeleton"

Open on Orpheum Circuit, August 28d

Going to Cuba for 4 Weeks. Opening July 31st

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BERT AND LOTTIE WALTON

In "TAKE ME ON THE ROLLERS."

BOOKED SOLID UNTIL SEPT. 8.

THE LANGDONS

In their new and original novelty automobile sketch entitled

"MIDNIGHT ON THE BOULEVARD"

A laughing, screaming, one act production. Electrical effects, special scenery, new comedy and originality.

Western Vaudeville Association is chauffeuring the act some.

At liberty next season for burlesque. Address VARIETY, Chicago office.



LILLIAN HALE AND CO.

Presenting "THE PHANTOM RIVAL," written by Sager Dean. One of the best laughing farcical playlets in vaudeville.

NOW PLAYING SULLIVAN-COXSIDE CIRCUIT.

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ORIGINAL AND FIRST PRODUCERS OF THE AERIAL REVOLVING WHEEL, THE PRONOUNCED FEATURE. SECOND SEASON WITH THE HAGENBACK-WALLACE SHOWS. Now Booking for the Winter Season. JACK SUTTON, ROUTE HAGENBACK-WALLACE SHOWS.

MURRY LIVINGSTON

Opened August 11th, 1907, with Irwin's "Big Show"

CREATING : { TONY BACHIAGULPA, the Italian.
 ABE SCHLONSKI, the Hebrew.
 HERR VON BAURWIG, the "Music Master."

WATCH FOR THE BIG SURPRISE FOR NEXT SEASON. CAST OF THREE REAL ACTING PEOPLE.

Still playing with the above at Savoy, Atlantic City, N. J.

JACK SYMONDS

"THE MAN OF RARE"

Just Finished 21 Weeks W. S. V. A. 21 more next season.

For time, address PAT CASEY.

TWO GEORGIS

THAT FUNNY COMBINATION ACT.
DON'T MISS THIS.

"NOTICE"

WISE MIKE takes pleasure in announcing the debut of his charming daughter TRIxie. The most accomplished Canine in the World.

At Keith-Proctor's 125th Street, New York, week of July 12th, 1908.

Under the management of E. E. FOSTER, No. 211 Pearl Street, Brooklyn, N. Y.

Two NOVELTIES OF MERIT (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Seven in "one"; open or close.)

JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 80 weeks, People's Theatre, Los Angeles; 35 weeks, Lyceum, 'Frisco; 25 weeks, Empire, 'Frisco; and now in my 8th week at the Unique Theatre, Los Angeles.

Address JAS. P. LEE, Unique, Los Angeles.

VELDE TRIO

In their European Equilibrical Aerobatic Combination, including the "LOOP-THE-LOOP" DOGS

(The original, not a copy)

Played with tremendous success 25 weeks on the Western States Circuit. Now playing in Middle West. Address care VARIETY, Chicago Office



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"THAT TANGLEFOOT DANCING ACT"

LEVEL LADY MONK DOZ OD LVEDA ITEM

WELL! WHAT DO YOU KNOW ABOUT THAT!

DOROTHY ARVILLE AND CO.

Presenting a one act comedy farce, "The Stage Struck Maid." Written by Dorothy Arville and Thomas Cassidy, Jr. Permanent address, 375 Central Park West, New York.

ROSE

JENNIE

The DOLLY TWIN SISTERS

Returned from a successful engagement in the West, ARE OPEN FOR NEXT SEASON IN VAUDEVILLE. Agents can secure this act by writing to

DOLLY SISTERS, 669 Cauldwell Ave., New York (Bronx)

This act was highly commented upon by press, public and managers on account of the novelty introduced in it.

Miss Rose's hit is not the "SALOME DANCE," but she gives a correct imitation of ISADORE DUNCAN, the celebrated English fantastic dancer.

MR. J. EDWARD

MISS MARIE

PIERCE AND ROSLYN

"THE OPERATIC TOREADORS."

MR. WESTON, Denver, says: "The best singing act that has ever played the Crystal." Just finished Colorado end of W. S. Circuit. Re-engaged for immediate return dates. OPEN JULY 12 at EMPIRE, SAN FRANCISCO, for the Entire Circuit.

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\$145

S. Lubin Lubin Bldg., Philadelphia, Pa.
926-928 Market St.

Released: July 13th.
"THE ROBBERY OF THE CITIZENS BANK"

The plot—The Cobbler's Shop—The Tunnel—In the Safe Deposit Vault—The secret alarm—Pursuit—Captured.
LENGTH 680 FEET.

Released: July 16th.
"CAPTAIN MOLLY"

OR
"The Battle of Monmouth"
A most beautiful realistic reproduction of Molly Fletcher's famous deed which won the praise of General Washington.
LENGTH 435 FEET.

"DR. CUREM'S PATIENTS"
While the Doctor is out visiting, John attends to the patients. He has such fun! But, oh, the ending of it all.
LENGTH 475 FEET.

JUST READY:
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MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—Chalk Saunders, clever; Amann and Hartley, good; Jolly John Larkins, good; Naida, excellent; Walter Boothman, fine.—NOTES.—Joe C. Hughes, of Golden and Hughes, is at his home here for a few days.—Big Bill Wyllie, of Wyre and Sanford, announces his retirement after fifty years of tramping, and he will settle in this town where he has purchased a pool parlor.—Fanchon Murphy is at her summer home here prior to going to New York.—Haviland and Thornton open at Fort Smith, Ark., 20, for a long season West and South.
CHAS. E. LACKEY

MUSKOGEE, I. T.

LYRIC (M. A. Miller, mgr.).—Week 29: Fred Catner, comedy unicyclist, liberal applause; Hamlin and Noyes, "elster" act, pleased; The Carters, musical, good; Mrs. Fears, ill. song; Stadium Trio, acrobatics, fair; Clarke and Clifton, comedy sketch, laughing hit; Rusticano Trio, Italian street singers, many encores.—STAR AIRDOME (E. L. Nays, mgr.).—The Gray Stock Company in comedy and vaudeville pleased.
J. F. B.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Williams Family, acrobats, pleased; Baldwin and Shae, singing and dancing, full of life; Bell and Washburn, comedy sketch; Vontella and Nins, well received; Louis Bates, character studies, one of the best seen; Mrs. Fears, ill. songs (local); Edgar Foreman and Co., in "A Duel of Hearts," full of fun.
J. F. B.

NASHVILLE, TENN.

LYRIC (P. P. Furlong, mgr.).—Opened with one of the best vaudeville bills ever in this city. McKrell and Beam, comedy singing and dancing, great act; Symphonia Trio, musical, went big; McGarvey, monologue, started the audience laughing and held them to the finish; Norton and Ray in "The Bell Boy's Finish," funny situations carry it through to a big hit.—CASINO, Glendale Park (Wm. Bordelmer, mgr.).—John B. Willis Vaudeville Company, good show to big business.—CRYSTAL (Lew Lealle, mgr.).—Two Sherman, novelty act, good; David Dowd, singing and dancing, pleased; Geo. and Mary Lawson, comedy sketch, good; George Lavigne, blackface, good.—CRESCENT (W. P. Ready, mgr.).—Sig. Reinfield's lady minarets, Misses Rose and Reah Ashner, Nellie and Floh Drisdall, Essie and Blisse Ketter, Joe Lane and Little Isabella Drisdall, hit of show.—DIXIE (Sudekum & Williams, mgr.).—Ill. songs by Scotty.—AIRDOME, Glendale Park (McBride and Lewis, mgrs.).—M. p.—GRAND (Geo. H. Hickman, mgr.).—Talking pictures.
J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.). Monday rehearsal 9.—Royle Lloyd; Ben Welsh was there for his share of applause; Claire Kummer, the composer, sang several of her own compositions and made good; The Carter-Taylor Company in "Who's Your Friend," caused smiles; Walter Law and Albertina Bruce in a skit, "Ice Water," scored; Ned Wayburn's "Brothers" did well; Alfred Gill, the young Newark violinist, pleased; Juliette Dika and Company in the "Soul Dream," very good.—ABCADE (L. O. Mumford, mgr.).—Good bill of refined specialties interpolated with m. p. and ill. songs. George Gruenewald in turn, P. Winfield Mac Allen, operatic selection; Maudine Allen, piano; "Edelweiss," human dynamo, and Lee Nardos ballet.—OLYMPIC PARK.

—Aborn Opera Co. with "Chimes of Normandy." In the circus are Ellen Richards on the wire, made a hit; The Breakaway Barlons, in their ladder act; Orville, the juggler, and Girdiller's Dogs all pleased.—ELECTRIC PARK (C. A. Dunlap, mgr.).—The electric fountain with the open-air spectacle, "The Battle of the Monitor and Merrimac," are features. At the theatre are Annie Ott in operatic selections, good; Viv and Ellis, eccentric comedians; Ortmann Trio, comedy acrobats, and Ivy and Ivy, musical artists.—HILLSIDE PARK (W. E. Thaller, mgr.).—Motor boating, ballooning, skating, dancing, vaudeville, motion pictures, colored minstrels in conjunction with Nodine's Wild West Show. Next week: Dare Devil Schreyer in a higher leap than he has yet attempted.
JOE O'BRIEN.

PATERSON, N. J.

AIRLOME (H. B. Finkle & Brother, mgrs.).—After considerable trouble with the building inspector and fire chief, who claimed the building was not constructed along lines conforming with the fire laws, a license was secured from the Board of Aldermen. This body granted the license against the advice of the City Council and there is a possible chance of it being condemned by the Board of Works. In the event of such action being taken the structure will be torn down. A first class show is given and the attendance has been very gratifying to the management. The bill for the first three days of the week: Tom and Tomer, acrobatic comedians, fair; Walsh and Willis, "Dutch" comedians, good; Jane Carlin, character singing, well liked; Reading Sisters, good dancers; Wilson and Mack, conversational act, pleased; The Bartlett, novelty act, went big, while Robert Huhn, ill. songs, favorable impression; pictures closed the show. A ladies' orchestra of five pieces supply the music in a most capable manner.
FRANK A. EAKINS.

PITTSBURGH, PA.

FAMILY (Will J. Oilo, mgr.).—Opened 6 direction of National Amusement Co., presenting vaudeville and m. p. Opening bill: O'Neil and Gifford, Mana Douglas, Ed Mills, and Louise Collins. Frank A. Robbins Circus 7 to large crowds.
DAVE HERMAN.

PORTLAND, ORE.

L'ANTAGES' (John A. Johnson, mgr.).—Week 29: Hayes and Allpoint, headliners, hit; Charley Harris, a scream; Four Comrades, tip-top acrobats; May and Lillian Burns, clever musicians; Burns and Burns, excellent; Jean Wilson, ill. songs, good.—GRAND (Jas. H. Erickson, mgr.).—Elton-Polo-Aldo Troupe featured, excellent casting act; Fredericks Raymond Trio, scored tremendously; Hill, Cherry and Hill, comedy cyclists, more than pleased; Santel, "Hercules," went big; Dill and Ward, received their share of applause; Lillian Hale and Co., "The Phantom Rival," fair; Fred G. Bauer, ill. songs, good.—FRITZ'S (Joe West, mgr.).—Walters and Bonham, "Zelma Summers, Thelma Kingsley, Den Hart, Lottie Goldman, Frank Smith, Dollie Richards, Trixida, Rooney and Forrester, Vivian Leotta, Dick Hutchins, Katherine Clements, The Hewletts and Stock, "The Land of Oskany," good bill and business.—OAKS (D. C. Freeman, mgr.).—Allen Curtis Comedy Co., "A Lot Baby," excellent from start to finish.
W. R. B.

SAGINAW, MICH.

RIVERSIDE PARK CASINO (W. A. Rusco, mgr.).—Clintjo Kasyno opened with some good foot juggling. Hit of bill was Harry W. Fields

and his "Napanees"; Benfrew and Jansen, good comedy sketch; G. Herbert Mitchell, monologist, much applause; Norton, palming, good.—NEW IDEAL (Joseph H. Hughes, mgr.).—M. p.—BIJOU (Frank Schwarz, mgr.).—M. p.—Margaret C. Goodman.

SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wells, mgr.).—Week 29: Geo. Llewellyn, very good; Tommy D. Jones, rube monologue, screaming hit; Aerial McLain, excellent; McLain's dogs very good.—LYRIC AIRDOME (H. H. Hamilton, mgr.).—Dr. Stewart, hypnotism; The Kimores, song and dance; Jack Wallace, monologue.—NOTES.—Beginning next week Sam Du Vries, Chicago, will book all amusements here.—Hypnotism a dead issue.—Big Tent Airdome closed; poor business.—Electric Park, running stock in theatre, vaudeville as free acts.—A new m. p. theatre under construction; will be finest in Texas.

SANDUSKY, O.

STAR (Brenigartner & Trautlein, mgrs.).—M. p. and songs.—THEATRIUM (Charlie Besk, mgr.).—M. p. and songs.—ROYAL (Sol. Gifford, mgr.).—M. p. and songs.—CEDAR POINT (George A. Boeckling, mgr.).—Mundy's Animal Show remains the feature attraction.—COLONIAL (Bradt & Mills, mgrs.).—The opera company supporting Mabel Day is making a hit in "Fra Diavolo."—VAUDEVILLE (Bradt & Mills, mgrs.).—The peerless Quartette are headliners.
DOC.

SEATTLE, WASH.

STAR (Frank Donnellan, mgr.).—Week 29: Will Rogers, feature and hit; Melvina, Thomas and Alfred, singers and dancers, good routine, but should use more judgment than "call" an orchestra on a first performance; Al. Leonhardt, juggler, something novel; J. C. Nugent and Company, pretty, pleasing and laughable sketch, "The Absent-Minded Beggar"; Louise Auber, singing comedienne, selections too old to please; Burgoe and Clara, gymnasts, very clever; Eddie Roache, pictured melodies, good. Business fair.

—COLISEUM.—Wrestling match, Frank Gotch versus Dr. Boller, 1st; Gotch first fall, 17 minutes; Gotch second fall, 25 minutes; 2,700 people present.—PANTAGE'S (Alex. Pantage, prop. and mgr.).—"Ye Colonial Septette," headliner, decided hit; Atwood and Terry, talking and singing, very original; Torrest and Mile Flor D'Aliza, French eccentric comedians, act became a favorite; Flake and McDonough, in "Denny's Dilemma," very pleasing; Arthur Elwell, ill. songs, good. Business fair.—SHANNON'S (Shannon, prop. and mgr.).—Esler and Webb; Mathew and Dee, comedians; Sam Rowley, monologist; Anna Brigham, whistler.—LUNA PARK.—Chas. Leora, aerialist; Capt. Meckle's airship.—TROCADERO.—Mantell's Marionettes; Chas. Raymond, monologist; Evelyn Waldorf, singer and dancer, and Edna Myers, ill. songs.—"WHITE CITY."—Pain's "Vesuvius," including McLean Brothers, triple bars; The Two Deconas; Thos. Ziegler Brothers, Roman Rings; Geyer, the juggler; Sigmund, barrel; The Zenfellas, perch act.—NOTES.—Edward Roache, the singer for S.C. at the Star, left for Portland, Ore., where he ran a 35-foot, 80-horse-power motor boat in the big race 4th.—Bertha Lawrence, the beautiful soprano of Pantage's Circuit, has been held over here for a week, singing at the Savoy Cafe, a hit.—H. L. Leavett, the hand that moves the S.C. acts on the Western coast, gave a benefit for the Seattle Elks 30.

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That old-time American Cycle Expert, NICK KAUFMANN, dropped in the other day from Berlin, where one of his girl troupes is starring, while the other has been featured at the London Coliseum. Still another has just left for Australia, and all are so well booked ahead that Nick is getting out a fourth venture. Saw a special exhibition of his boy, Frank Kaufmann, at the Hippodrome, and to say he is a demon of the wheel would be putting it mildly. He seems a part of the machine itself, and his tricks out-cycle cycling, being veritably the very best your correspondent has ever seen in his roving. He is truly a ninth wonder in his line.—London Notes in VARIETY.

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WEST END HEIGHTS (D. E. Russell, mgr.).—"The Clemenceau Case," with Mabel Montgomery as Isa, the artist's model, is on at Manager Russell's resort since Sunday matinee. The play has not been seen here in many years and is therefore a novelty to the Heights' patrons. Miss Montgomery, I understand, does not take kindly to the disrobing scene and would rather have cut it out, but "The Clemenceau Case" without that ten-seconds' bit is like soup without salt.

DELMAR GARDEN (T. T. Lewis, mgr.).—T. T. Lewis, manager this year of Delmar Garden, is particular to put upon his programs all the details of his presentations. Thus this week we are carefully informed that the current bill, "The Geisha," is a Japanese musical play, the libretto by Owen Hall, the lyrics by Harry Greenbank, the music by Sidney Jones, all produced under the stage direction of Frank Stammers, with Carl Burton as musical director. The name of the janitor is omitted, also the head barkeeper; just why these ellisions, don't obtain. Mary Quive, the prima donna, as O Mimosa San, gets a better part this trip than ever before. She can sing the music, the Oriental habit fits her and she has gained greatly in poise. Eddie Clark is well cast as Reginald Fairfax and Wm. Herman West looks like Admiral Togo in his fighting clothes as Marquis Imari. Alice Hillis, the vocal standby of the company, sings the score of Juliette Diamant and also acts the part. The costumes are bright and the orchestra will be down to cases by Wednesday night. As the company has to rehearse every morning and sing ten times a week, the weakness of the orchestra can be accounted for.

SUBURBAN (Jake & Sol Oppenheimer, mgrs.).—In the absence of Jake Oppenheimer, the senior of the Brothers Oppenheimer, who is ill and threatened with typhoid fever, the management of Suburban Garden falls on Sol Oppenheimer, who this week is presenting Amelia Bingham in Stanislaus Stange's "School for Husbands," a title that sounds like "School for Scandal," and is not entirely unremindful of that classic comedy. The Suburban offering would be a trifle more entertaining if the part of the husband, Sir John Manners, fell to some one more adjustable to light comedy than A. H. Van Buren, who is too self-consciously handsome to unbend in the manner required under the circumstances. The piece is well mounted. Miss Bingham quite after her old self plays Lady Belinda Manners intelligently and the current rumor that her husband, Lloyd Bingham, is not to manage her next winter does not seem to have impaired her good looks or goodwill in the least. She closes here next week in "A Modern Magdalen," the piece in which three years ago in the local summer season she scored her best hit.

LEMP'S PARK (H. Bachmann & Sons, mgrs.).—The Imperial Minstrels are still in nightly harness in these parts of the central Southside and are doing their best to inject a little novelty into a bill that needs refurbishing about as much as can be described at this time by the mere statement of the fact.

MANNION'S PARK (Mannion Bros., mgrs.).—

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 BRITISH HEADQUARTERS.—Informer reports—Leads soldiers—Off to capture Hero—Posting £1,000 reward—Searching house.
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H. B. Thearle, of Pain's Spectacle and Fireworks, is in negotiation with local parties for an exhibition to begin July 20 and end August 1 at Handlan's Park. The Pains, who always do an enormous business in this fireworks-loving town, have not been here for several seasons, and the time is ripe for them considering that we have arrived at the shank of the open-air theatrical and summer garden season. They intend to present their "Vesuvius" and "Carnival of Venice" and employ 300 local supers in the massed scenes.

STAMFORD, CONN.

VAUDEVILLE (Anthony Geronimo, mgr.).—M. p. Ray V. Murray has been engaged to sing until Lyceum opens.—STAR.—Will discontinue pictures, opening with vaudeville in fall.
 HARRY KIRK.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—Sanford and Darlington, pleased: Ryan and White, best dancers seen here; Millard Brothers, good; Al-volo and Othello, scored; Harry Breen, went big; Mary Dupont and Company, pleased.
 SAM. FREEMAN.

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VARIETIES (Jack Hoefler, gen. mgr.).—Closed

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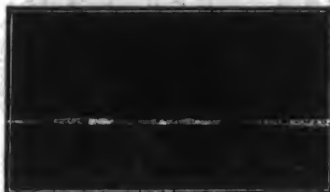
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28.—HARRINGTON'S AIRDOME (E. Harrington, mgr.).—Week 20: Discontinued stock; vaudeville, five acts headed by Harrison's "School Boys and Girls," good business.—AIRDOME (Sam Young, mgr.).—Hutton-Bailey Stock Company; good business.—FAIRLAND PARK (A. Frome, mgr.).—Bishop's Orchestra and Namba Troupe of acrobats. Business poor.
ROSS GARVER.

TORONTO, ONT.

SCARBORO BEACH (H. A. Dorsey, mgr.).—The new features were Dare Devil Dash, the sensational bicyclist, and the Kishuna Troupe of Japanese. Director Raven has a splendid band of musicians under his control and the choice programs of fine music are a most enjoyable feature of this popular park.—HANLON'S POINT (L. Solman, mgr.).—The Four Londons, fine casting act, scored strongly; Arnold's Leopards, big novelty.
HARTLEY.

WASHINGTON, D. C.

LUNA PARK (C. J. Goodfellow, mgr.).—Treasure seekers continue to flock to this resort in ever increasing numbers and this week they are favored with another excellent vaudeville bill. A clever impersonation was offered by John "Chinese" Leach. Act was full of humorous sayings and expressions; Adelaide Francis sang several selections well; Pettingill and DeForest, comedians, with a singing and talk, proved winner; The Sawdads, clever hand and foot juggling, feature last week, held over; Prof. Siney's dogs and cats pleased the youngsters greatly.—GLEN ECHO PARK (L. D. Shaw, mgr.).—The varied program in the Hippodrome continues to entertain, and many novel features

are promised by Manager Shaw in the near future.—CHESAPEAKE BEACH.—Bigger crowds than ever this week.

WILLIAMSPORT, PA.

VALLAMONT PARK STOCK (O. Glassmere, mgr.).—First half week: "The Three Guardsmen." Last half week: "The Road to 'Frisco." Big business.—LYCOMING and LYRIC.—M. p. and ill. songs, drawing big.—NOTES.—The Eastern representative of the Family, Walter G. Lamade, stationed in Philadelphia, is spending his vacation at his home here.—The seating capacity of the Family is being increased and extensive improvements being made throughout.
STARK.

YOUNGSTOWN, O.

IDORA PARK (Geo. Rose, mgr.).—The Romanoff, clever manipulators; McCan Trio, singers, dancers and comedians; Bush Trio, talented entertainers; Fred Wyckoff, funny "rube" comedian, and Adelaide's Animals, pleasing.—AVON PARK (Adams Amusement Co., mgrs.).—Fern and Swisher, lively comedy act; Curtis and Buse, with intelligent dogs; Marjorie Barrett, petite impersonator; Four Wesleyes, first class musical novelty, and the Buckeye Trio, uproarious pantomime.
C. A. LEEDY.

ZANESVILLE, O.

ORPHIUM (Sun and Murray, dirs. A. J. Baum, res. mgr.).—Week 20: Dean and Price, comedy sketch, good; Klipp and Klippy, comedy jugglers, fine; Roe Reaves, character comedian, excellent; Julia Romaine and Co., sketch, good; Four Bragdon, singers, good. This week: Connelly and Hebb, McCabe and Grant, Mylie and Orth, Hulrot, Deveen and Zampa.—ARENA—Gentry Dog and Pony Circus. F. M. HOOK.

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Thanks to Press, Proprietors and Public for the handsome way in which they have assisted me to make my second American season a record success.

Thanks also to my American and English Friends for their good wishes. In return **I WISH THEM ALL THEY WISH ME.** Au revoir till September.

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One of the most remarkable cases of child-stealing is depicted in this Biograph picture, showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy. There has come into the neighborhood a band of these peripatetic Nomads of the Zingari type, whose ostensible occupation is selling baskets and reedware, but their real motive is pillage. While the mother and child are seated on the wall beside a stream one of these gypsies approaches and offers for sale several baskets. He seizes the woman's purse and is about to make off with it when the husband, hearing her cries of alarm, rushes to her aid and with a heavy snake-whip lashes the gypsy unmercifully. The gypsy leaves the scene vowing vengeance and the little family go back to the lawn. The mother calls papa to the house for an instant. This is the gypsy's chance, for he has been hiding in the bushes all the while. He seizes the child and carries her to his camp, where he gags and conceals her in a water cask. A search of the gypsy's effects proves fruitless, and he gathers up his traps into his wagon, placing the cask containing the child on the back. Down the road they go, and as they ford a stream the cask falls off the wagon into the water and is carried away by the current. Next we see the cask floating down the stream toward a waterfall, over which it goes; then through the seething spray of the rapids, and on, on until it finally enters the quiet cove of the first scene, where it is brought ashore by the fisher boys. Breaking the head from the barrel the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvellous experience.

LENGTH 718 FEET



DOLLIE AND THE GYPSY.

A Story of the Arid Southwest

"THE FIGHT FOR FREEDOM"

RELEASED JULY 17th

It almost makes us question the justice of fate that the innocent should suffer for the crimes of the guilty. Such, you must admit, is often the case. In a bar-room on the Mexican border Pedro is engaged in a game of poker with several cowpunchers. Pedro detects one of them cheating. A quarrel ensues, which results in Pedro laying out the crook. The sheriff now takes a hand and Pedro dives through the window, followed by a fusillade of 44's, several of which take effect in his body. Staggering into his home, he is met by his wife, Juanita, and his mother. They hide him in the loft above and none too soon, for the sheriff enters and is shot by Pedro, who anticipates him. At this moment in rush the vigilance committee, who, seeing the sheriff stretched out, accuse Juanita of the crime and carry her off to jail. Pedro disguised as a woman goes to the prison with a basket of provisions, and while the guard is examining the contents of the basket slips a pistol to Juanita. The guard, satisfied things are all right, opens the jail door. Juanita and Pedro at once pounce upon him, bind, gag and lock him in the cell. Off they go, but are pursued by mounted police. Hiding behind the rocks they await an opportunity and, taking the guards unawares, cover them with their guns until they have appropriated the horses and made good their escape. The guards, however, by a short cut through the woods, come out on the road ahead and a bullet from the guards lays poor Juanita prostrate across her horse dead, while Pedro is seized and bound.

LENGTH 729 FEET



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9. I Will Try
10. O'Brien Has No Place to Go
11. You're Like the Roses, Rosie
12. There's No Moon Like a Honeymoon
13. Rainbow
14. Annie Annheuser

15. Under the Evening Star
16. It Looks Like a Big Night To-Night
17. I Want Someone to Call Me Dearly
18. Don't Forget to Drop a Line to Mother
19. My Rosey Rambler
20. There Comes a Night
21. Dear Heart
22. Garden of Dreams
23. Cheating
24. Always Keep the Money in the Family
25. Won't You Come Over and Play Croquet?
26. Any Old Tree Is a Date Tree
27. We's My Brud

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VOL. XI, NO. 6.

JULY 18, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

JULIAN ROSE

"OUR HEBREW FRIEND"
IN
"LEVINSKY"
at the "WEDDING"

A GENUINE HIT. Instantaneous success in the Provinces. Offered return dates up to 1910 after the first night. Just closed seven weeks' engagement at the Pavilion, London. Big success. Offered the comedy role in Geo. Cohan's new show to open at the New Gaiety Theatre on Broadway. Had to decline—Sorry. Open September 14th for 12 weeks with Wm. Morris, Inc., and return to England, opening Christmas as principal comedian in pantomime at the Lyceum Theatre, London, playing the Baron in "Little Red Riding Hood," under the management of Messrs. Smith and Carpenter, the most successful management in London. Now finishing Barrasford contracts. THEN HOME.

READ

THE WORLD—London, May 30th.
YE MERRIE INTERLUDE.

The character Julian Rose portrays might have stepped out of Mr. Israel Zangwill's Children of the Ghetto. Even his American locutions do not affect the resemblance: "Levinski" is always alike in the civilised lands of the West. He is the humbler Jew from the Pala of Settlement or Galicia or German Poland. He has acquired some of the habits of the West without shedding his servile habit of the East. With what unctious he describes in his funny, smuffling voice the least incidents of the wedding breakfast, telling of them imperturbably, but licking his lips in joyous memory. Probably the picture he conjures up is not one of the remarkable delicacy, but the droll manner of the recital makes it a positive banquet of rich humor. The bride's dress must really have been worth seeing. So must Levinski's face when he saw the menu of the wedding breakfast. "The first thing on the bill of fare was called 'Menu.' I didn't haf none of dat." The bridegroom's departure must have been attended by much excitement, but the culmination of the fun was the "divarstion" created by the Irish-American caretaker, the only Christian present, whose humour is indicated slightly by the fact that he invited himself. It is a strange and unfamiliar type that Mr. Julian Rose depicts, one that the East-ender knows to some extent; and contemptible as some of its external characteristics may seem, it has a native humour that is unique, a smiling tolerance for other people's follies (Levinski will not regard them as laughable) that is a charming philosophy of life. Certainly Mr. Rose is worth hearing at the Pavilion.

THE NOMAD.

JEWISH CHRONICLE—London, May 3.
An eccentric American comedian, in the person of Mr. Julian Rose, is nightly appearing at the London Pavilion, in an intensely humorous monologue, entitled "Levinski at the Wedding." Mr. Rose, who is without doubt a coreligionist, creates one roar of laughter by his description of Levinski's adventures at Miss Cohen's wedding. The dialogue is given with a broken English accent of the pronounced Polish type, but though screamingly funny, bears no trace of prejudice, and Jewish theatre-goers can see Mr. Rose without feeling the least annoyance. Mr. Rose is also a mimic, and his Yiddisher version of Mr. Harry Lauder in "Stop Yer Ticking, Jack," is the essence of humour.

THE UNFIRE—Manchester.

At the Pavilion Julian Rose continues, despite the hot weather, to make us roar with laughter at his Hebrew tales of Levinski at the wedding, and his make-up is a marvel of mirth in itself.

READ

LONDON SKETCHES—June 5th.
MR. ROSE ON DECK.

Mr. Julian Rose is another Pavilion star who seems to catch the fancy of his audiences. While a Hebrew comedian, he is quite different in style and general characteristics from native comedians of this school. Obviously well-dressed, from the standpoint of expense at least, this Hebrew dealer in patter is a man of some position in his set. He is apparently a successful business man, with not too great a knowledge of university English, but a fair balance at the bank. He is evidently an optimist, and sees the humorous side of everybody except himself, which is nature's own way of making us ridiculous. Mr. Rose has a bundle of stories which tickle the risibilities of his hearers and may safely be said to have made London listen to him and to laugh immoderately.

MANCHESTER CHRONICLE.

By The "Buconner."
OUR FRIEND LEVINSKY.

The most talked of man in Manchester this week has been Levinski, our Hebrew friend with the confidential air, and a Mrs. Malaprop story-fund.

There was a thronged levee at the Palace of Varieties, every house, and the laugh conspiracy, which Julian Rose and the management entered into, has been a triumphant success.

Levinski is not the ordinary unclean Jew of the English melodrama or the poorer class vaudeville. He is clean, inoffensive, does not indulge in the customary gesticulations which tradition has marked as the Hebrew's own and, further, he has the most genuinely funny monologue I have ever listened to.

Julian Rose is as far ahead of other Hebrew character delineators as Irving was in front of his own call boy as an actor.

He will return to his people in America in five weeks' time, but he is under contract to return to take the part of the Baron in the pantomime of "Red Riding Hood" at the Lyceum Theatre, London.

No new comer to Manchester has ever made more friends or ingratiated himself into the goodwill of the people to a greater extent. He will be enthusiastically greeted if he ever returns.

LONDON STAGE.

A Manchester correspondent informs us that Julian Rose met with a very fine reception on Monday at the Palace. This is one of the turns the Watch Committee have not barred. On Monday he entertained the audience for twenty-six minutes.

NEWCASTLE-ON-TYNE NEWS.

An excellent varied programme has been arranged for the present week. At the head of a

READ

strong bill figures Julian Rose, Hebrew comedian, whose visit to Tyneside immediately follows a successful London season. As "Levinsky at a Wedding" he shows a rich humour. In his admirable "Jewish Imitation" of Harry Lauder Mr. Rose won rounds of applause.

LONDON STAGE.

Julian Rose seems to be a greater success in every town he visits. At Newcastle on Monday the audience would not let him leave the stage until he had occupied it for thirty minutes.

SUNDAY CHRONICLE—Manchester.

The pleasure of hearing the immensely funny stories of "Levinsky at the Wedding." Throughout the rest of the week Mr. Rose made such a hit as has not been equalled in Manchester for a long time. Certainly no newcomer has ever made so pronounced a success.

LIVERPOOL POST & MERCURY—June 30.

Very little time has sufficed to carry Mr. Julian Rose forward to the front rank of music hall entertainers, and his contribution to the Royal Hippodrome programme last evening was a thoroughly satisfactory explanation of his remarkable success. The delineation of the humorous side of the Jewish character is one to which few comedians have appointed themselves. This is the field which Mr. Rose selected, and, although it is true that he has not many rivals in his own particular line, it is equally true that it would be difficult to imagine a characterization of the sort more completely effective and amusing than his. The monologue "Levinsky at the Wedding," which forms the major part of his turn, lasts for nearly a quarter of an hour, and from beginning to end is equally clever and laughable. Judged by the reception accorded him, Mr. Rose will always be sure of thorough-going appreciation from a Liverpool audience.

NEWCASTLE-ON-TYNE NORTH MAIL.

HEBREW COMEDIAN.

Mr. Julian Rose's Humorous Turn at the Pavilion.

For patrons of the Pavilion Theatre, Newcastle, during the present week, an excellently varied programme has been arranged, which met with the hearty approval of two crowded houses last night.

At the head of a strong bill figures Julian Rose, the inimitable Hebrew comedian, whose welcome visit to Tyneside immediately follows a successful London season. As "Levinsky at the Wedding," he discloses a rich fund of humour, and his monologue is enhanced by the fact that he shows no mercy for the accepted frailties of his race.

READ

In his admirable "Jewish Imitation" of Harry Lauder, Mr. Rose gave Tynesiders a fresh treat, which called for rounds of applause.

NEWCASTLE-ON-TYNE DAILY JOURNAL.

"LEVINSKY'S WEDDING" AT THE PAVILION.

Mr. Julian Rose, an American comedian who recently made a hit in London as a Jewish story-teller, is at the Pavilion this week. He begins his brisk turn with a humorous song, and follows it up with a few odd yarns that lead the way to the narration of the delights and trials of a Hebrew wedding party. This little scene is full of fun of the kind that is expected, and the laugh is always against the Jew. It is entirely good-natured, however, and, moreover, is instinct with observation and quiet humour that stamps Mr. Julian Rose as a raconteur of the first order. He was recalled, and responded with an amusing parody on Harry Lauder's songs, this contribution evoking a storm of applause.

NEWCASTLE-ON-TYNE NEWS.

THE PAVILION.

Whatever may be said of the pushfulness of the Hebrew in other walks of life, he cannot be said to have invaded the music-hall stage in anything like exaggerated numbers. There are one or two star turns, however, in which the Jew is right on top, and one of them is admittedly Julian Rose, the clever comedian appearing at the Pavilion this week. His monologue, "Levinsky at the Wedding," is unctuous humour from the first word to the last, and there are not any Hebrew follies but what Julian Rose has made the most of. His imitation of Harry Lauder is extremely funny. He had recalls thrice over last night.

THE CHRONICLE—Newcastle-on-Tyne.

THE PAVILION.

Julian Rose, one of the most original comedians on the variety stage, heads the Pavilion bill, and contributes a delightful turn. As an exponent of Hebrew character he has scarcely an equal.

LIVERPOOL COURIER—June 30.

ROYAL HIPPODROME.

Varied and very attractive is the programme here presented. Topping the bill is Julian Rose, the Hebrew comedian, in his famous monologue, "Levinsky at the Wedding," a subject he described in so droll and sarcastic a manner that the audience was in a continual state of hilarity to the finish, and repeatedly recalled the artists.

Aaron Hoffman Wrote the Book

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TEN CENTS

VARIETY

VOL. XI., NO. 6.

JULY 18, 1908.

PRICE TEN CENTS.

THE "ALL-THEATRICAL" MERGER BREAKING OUT ONCE MORE

FELIX ISMAN DISPOSES OF HIS THEATRICAL INTERESTS

The Long Cherished Plan of A. L. Erlanger's to Consolidate All Theatrical Interests Said to Be Working Out Now.

The long-cherished plan of A. L. Erlanger to combine all the important theatrical interests of America is said to be working out once more under the generalship of the "Syndicate's" active director.

Over a year ago a similar scheme was proposed and promoted by Erlanger, but he discarded it for reasons known to himself, and it has lain dormant since then.

Of late, however, rumors have been arising claiming the plan is again under way, and will include the vaudeville represented by the United Booking Offices, together with its western branch, the Western Vaudeville Association in Chicago.

With the return of Martin Beck, General Manager of the Orpheum Circuit, and the influential leader of the western vaudeville contingent, preparations, it is reported, will go forward for the amalgamation of the joint amusement ventures into one vast corporation, capitalized at an immense sum, with stock to be placed upon public sale.

Of the vaudeville people who will be interested in the move, Percy G. Williams is claimed to be opposed to the step being taken, and must be won over to his conferee's way of viewing it.

Another hindrance was thought to be Felix Isman with his ventures in theatricals, but the announcement of Isman's withdrawal from the Circle Company this week has been accepted as his virtual elimination from the show world, on the surface at least.

The William Morris Circuit of vaudeville houses is in the running, and if the success of the merger or combination seems fairly assured, some effort may be made to induce Morris to join, although his absence from the list would not prevent the consummation.

SHUBERTS' SECRET THEATRE.

There is a theatre building on Thirtieth street, between Broadway and Sixth avenue, which is a secret so far between the Shubert firm and the contractors.

It is located on the north side of the street and the excavation for the foundation has been made.

The property adjoining the Shubert building on the Broadway corner (formerly the Parker House) is owned jointly by the Shuberts and Felix Isman. Neither will sell out to the other, which prevented the brothers from building on that site. So they quietly purchased the lots a few doors further east on the same side. The new house will be finished about New Year's.

The Shuberts' Casino is on the diagonally opposite corner, while other lots on the same block are owned by the theatrical firm.

WILLIAMS SIGNS VESTA TILLEY.

(Special Cable to VARIETY.)

London, July 16.

Before Percy G. Williams sailed for home he signed Vesta Tilley and Claire Romaine for return engagements in America next season.

Miss Tilley played for Mr. Williams when she last appeared in New York. Miss Romaine was one of Klaw & Erlanger's "Advanced Vaudeville" attractions during the early part of the past season.

TWO ACTS WIN OUT.

(Special Cable to VARIETY.)

London, July 16.

Howard and Howard at the Coliseum on Monday "made good." At the Empire, Islington, Radie Furman in her single act was a hit.

"The Merry-Go-Round" closes at the Circle to-night (Saturday), opening Monday at the Savoy, Atlantic City, remaining there one week.

Upon the close of the Atlantic City engagement, the show will proceed to take up a route laid out for it by Klaw & Erlanger.

"The Merry-Go-Round" was launched by the Circle Production Company. Felix Isman, of Philadelphia, was the reputed controller of the company which holds a lease upon the Circle Theatre. Connected with him at the inception of the corporation were Larry Mulligan, an ally of "Big Tim" Sullivan, and Gus Edwards. Recently Mulligan brought out the Edwards interests in the piece and play house.

When the success of "The Merry-Go-Round" was assured, speculation became rampant as to what would be done with the piece after the Circle run. There were reports about that the relations between Klaw & Erlanger and Felix Isman dating back to the dissolution of "Advance Vaudeville" were such that Isman could not look to the "Syndicate" for a route, nor would the other legitimate theatrical ventures announced by Isman as under his direction be taken care of on tour by the Klaw & Erlanger booking office.

The report of the show being booked at the Savoy was followed by the announcement that Felix Isman had disposed of all his Circle Company stock. Mr. Isman's regular line of trade is real estate.

The reported purchaser of the Isman interests is Alderman Timothy F. Sullivan. With Isman out, Klaw & Erlanger are said to have entered no objection to the placing of "The Merry-Go-Round" on their route sheets.

The contract held by the Morris office to book vaudeville at the Circle next season was executed sometime ago. Mr. Morris stated this week vaudeville would be duly played in that house.

Isman has severed his connection also with William Morris, Inc., in the Morris

Circuit of vaudeville theatres by disposing of his stock. Isman has been a minority stockholder in the Morris corporation.

The opinion found ready expression when the news of Isman selling his Morris stock became known that if the name of the purchaser were disclosed it would be found to be a close friend of the Philadelphia realty operator.

Isman was a member of the United States Amusement Co., the concern which officially conducted the Klaw & Erlanger vaudeville operations. At the settlement of the vaudeville fight when K. & E. agreed for a consideration to retire from vaudeville, Isman, with others, signed the agreement entered into between K. & E. and the United Booking Offices, wherein each person on the K. & E. side became liable for \$250,000 in liquidated damages if he permitted a theatre owned or controlled by him to be operated for vaudeville, excepting when booked through the United, for the next ten years.

It was said when Isman became associated with Morris that this provision of the agreement would not affect him as a minority stockholder in the Morris Company, although it was currently reported and believed the United would make a test of the matter if Isman persisted in vaudeville operations. Isman is said to have been aware of this and received legal counsel on his position before coupling with Morris.

WELFORD HAS SKETCH.

Dallas Welford, the English comedian, has the sketch; Edgar Selwyn and Winchell Smith wrote it. Bentham is booking the piece.

There will be three people, and Mr. Welford will play a character akin to that of "Mr. Hopkinson," which he introduced to New York. Everything will be in readiness about July 27.

RUMORS IN PHILADELPHIA.

Philadelphia, July 16.

Recent vaudeville rumors involving two or three theatres here have been heard, though whatever is being done is kept secret and everyone seems to be guessing at the outcome. Probably the most important was the report that the Forrest, which was the home of "Advanced Vaudeville" during the K. & E. reign, was to once more house vaudeville and be booked through the Morris office.

Nothing official confirming this report could be learned, but Morris visited this city last week and in addition to looking over the prospects of locating here, is said to have at least started negotiations for securing the Forrest. Just how far Nixon & Zimmerman's interests are concerned in the agreement reached when the settlement for the withdrawal of "Advanced Vaudeville" from the field was made, is not known, but Felix Isman is said to be interested in the deal for the Forrest, which gives rise to the belief that the report may be true.

The Park is another house mentioned for vaudeville next season. At present moving pictures and vaudeville are there with success, ninety minutes for five cents being the alluring offering. This house is also under N. & Z.'s control.

The visit of Morris to this city last week is also thought to be the result of M. Hurley, the contractor who built the William Penn, offering that house for sale or lease with a clear title. Felix Isman bought the theatre at public sale for \$80,000, but according to report he did not take clear title to the property.

Hurley declined to discuss the future of the William Penn, and his attorneys, aside from stating that Isman did not hold a clear title to the Penn, refused to give out any further information. The William Penn was one of the houses given out as in the Morris list for next season. It is not near finished, and would take several months together with a lot of money to put it ready for use.

FEIBER-SHEA IN NEW BRUNSWICK.

The Feiber-Shea Company leased this week the theatre now in course of erection at New Brunswick, N. J. It will be named the Bijou, and commence playing vaudeville at the opening of the season.

The firm's other theatres at Perth Amboy and Orange, N. J., will be renamed "Bijou," both playing vaudeville next season. Two shows daily will be the policy in all the houses, with the admission scale fixed at 10-20-30.

JIMMIE BRITT IN LONDON HALLS.

(Special Cable to VARIETY.)

London, July 16.

The American pugilist, Jimmy Britt, is working at the variety halls here under the management of Ted Marks.

EDDIE FOY'S TRAVESTY.

Next week at the Brighton Beach Music Hall, Eddie Foy, the comedian, will present a new act in the form of a travesty on "Hamlet."

NO FARES TO ATLANTA.

The transportation of the artists booked to play the Orpheum, Atlanta, next season, will not be furnished by the managers, Weber & Rush, a custom which prevailed during '07-'08.

K.-P. AFTER MOZART.

Elmira, N. Y., July 16.

A company of New York men, said to be representatives of the Keith & Proctor interests, who have been here several days looking over sites, announce that they have secured an option on the Casino property on State Street upon which a vaudeville theatre will be erected. Edward Mozart and his lieutenants, who are erecting the Mozart Theatre to be opened October 12, state that they believe the move to be one to induce them to book through Keith & Proctor. The Keith & Proctor people deny this, stating that they have long had an eye on Elmira and desire a house here as a part of their circuit.

Lancaster, Pa., July 16.

Harry Mountford, secretary to the Board of Directors of the White Rats, and Denis F. O'Brien, the society's attorney, arrived here yesterday for the purpose of going over the proposed connection with the White Rats-Mozart Circuit deal.

During their stay in this city, which contains the home office of the Mozart chain, the books, accounts and other data required, including valuation of property, liens, etc., will be examined into. They will probably leave Lancaster for New York on Friday.

All the papers are in readiness for the signatures of each side. Upon an "O. K." being placed by Messrs. Mountford and O'Brien, the connection with the Rats and Mozart will ensue in legal form.

At the offices of the White Rats in New York it was stated this week that following the publication of the proposed "buying in" of the Mozart Circuit by the organization and "Investment Fund," together with the establishment of an independent booking office as outlined in VARIETY last week, applications had been received by the Rats from other managers who desired to be supplied by acts from the agency.

In the absence of Harry Mountford from the city further information was withheld; also the names of the applicants.

"MERRY WIDOW" IN ACT.

Vaudeville is to have its "Merry Widow" hot off the griddle. Lois Ewell, who replaced Ethel Jackson with the original Savage company, and played in the Weber burlesque after Lulu Glaser left, wants to dangle on the vaudeville hook awhile, but does not care to venture alone.

Miss Ewell is seeking the proper vehicle where she may be properly supported and then the dash will be made.

PITTSBURG CLOSES.

Pittsburg, July 16.

For the first time since the Grand Opera House catered to a vaudeville audience, it will close to-morrow (Saturday) night, and remain locked up until August 24, when the season commences here.

Poor business is the cause of the house stopping its summer amusement.

HENRI FRENCH IN HOSPITAL.

San Francisco, July 16.

The Great Henri French, illusionist and general all around entertainer, is ill in the hospital here. He was quite serious early in the week.

NO VAUDEVILLE FOR HYDE & BEHMAN.

Hyde & Behman, the Brooklyn theatrical firm, will not play vaudeville in any of their many theatres next season. At least there will be no vaudeville at the commencement of the season, though this policy may be installed later in 1908 or more of the H. & B. theatres if the conditions should shape up favorably.

The proposed vaudeville plan for the Folly in the Brooklyn Borough was necessarily abandoned through the ineffectual effort to cancel existing contracts for legitimate combinations there during next season. The Adams Street house, or "Olympic," as it is now named, would have become a vaudeville theatre once again had not the new William Morris house on upper Fulton Street interfered. The Olympic continues an Eastern Burlesque Wheel stand.

With Hyde & Behman passing from vaudeville, even temporarily, comes the retirement of Nick Norton from his business association with the firm. Mr. Norton is a vaudeville manager. For the past twelve years Mr. Norton has been in charge of the Hyde & Behman variety bills. Last season he nominally acted as manager of the Olympic while burlesque played there, but it was in expectation that the coming fall would see a renewal of the firm's vaudeville operations.

Pending any dealings with "acts" by Hyde & Behman, Mr. Norton will connect elsewhere. He is one of the best posted vaudeville men in the country, and is indifferent to any position which will not permit him to "make up" the show. At present Mr. Norton, who is in the city, is at liberty.

WANT AIR-SHIP STAR.

Paris, July 7.

The representative of a St. Louis syndicate, H. F. Lahm, is negotiating with Henry Farman, the now famous "aeroplane driver," for a tour in five American cities.

The offer is \$6,000 on signing the contract, and a fee for each flight, with all expenses paid in the United States for three months for himself and three men, including their fares from and return to Paris.

Mr. Farman will be expected to fly for three days in each of the five cities. According to the syndicate trying to induce this new feature to visit the United States they are ready to guarantee him \$20,000 in fees during his stay.

If Mr. Farman accepts the propositions offered him his first flight will probably take place at Belmont Park, New York, during the first week in August.

"BUTTON, BUTTON," REAL PIECE.

No more jokes about the "Button, button" game. It's a vaudeville "vehicle" now, and will bring before the footlights of the "two-a-day" Leo Dietrichstein and six people, all character players, who will open at the Colonial on Sept. 7.

M. S. Bentham has attended to the booking end. He knows not what the principal will do after the six weeks contracted for have been played. Bentham thinks Dietrichstein will star, for he would not accept further engagements, remarks the agent, who is not even certain of the correct spelling of Dietrichstein.

\$1: ADMISSION AT AMERICAN.

The price for the best seats in the American Theatre when that local playhouse opens for vaudeville under the management of William Morris, Inc., will be one dollar.

Seats in the orchestra will be purchased at 50c, 75c and one dollar. The first balcony will have about 200 box seats at the high figure, with the chairs behind graded accordingly, while the gallery scale will be fifteen and twenty-five cents, the latter securing a reserved seat in the loft.

The American will seat 2,400. With the extra space now being provided for in the alterations, 3,000 persons may be crowded into the theatre. Of these 800 can be accommodated in the topmost section.

The American may be known as "Morris' American" when vaudeville plays there. Harry Lauder will enter the theatre for a run of six weeks, commencing during October. The house may open some time before that, either for light pieces or straight vaudeville, which is destined for the ultimate policy.

Smoking will be permitted in the first balcony only. There will be no bar on the premises. The entrance on both the Eighth Avenue and 42nd Street sides will remain open, although a large guaranteed offer has been received for the avenue end of the lobby.

From \$30,000 to \$40,000 will be spent in repairs by the Morris Co. upon the American. A force of workmen is now engaged upon them. New carpets and chandeliers have been ordered; the interior will be redecorated.

Two rows of seats have been taken out of the rear of the balcony to allow of a promenade, and three rows forward to permit of a row of boxes around the front. The boxes will be partitioned off by brass rails.

A portico will be carried out to the stoop line on the 42nd Street side, and a brilliantly illuminated electric sign hung from the building where it may be seen for half a mile either way on the side street. The Eighth Avenue front will be similarly emblazoned with the name of the theatre.

The electric wires of the American, which under its former management were all exposed, have been replaced.

BROADWAY'S MUSIC HALL.

Rumors of an intended music hall for New York on the approved foreign style came out this week, without any information of value accompanying them. The location was indefinitely given as on Broadway, between 42d and 60th Streets.

The reports had the Morris-Isman combination behind the music hall scheme, and by some it was said the Circle would be torn down to be replaced by a combined office building, music hall and roof garden, with a restaurant attached.

The European Continental manner of furnishing entertainment and food simultaneously would be followed and the building thrown open to the public by the opening of the '09-'10 season, it was said.

GRAU IS BOOKING AGAIN.

From the Waldorf-Astoria this week, Robert Grau, who has not been active of late in theatricals, distributed to the booking offices letters containing the vaudeville numbers he is prepared to offer.

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LeFevre and St. John have dissolved.

Harry Leonhardt has returned from his
vacation.

Jeanette Lowrie will play the Fifth
Avenue July 27.

Walter Meyer will again go with W. B.
Watson as "advantage."

Selma Braatz, the young girl juggler,
is coming over again.

Jack Mason has been engaged by Dor-
othy Arville to stage her new act.

John J. Murdock arrived in New York
on Tuesday. He will remain two weeks.

Phillips and Farlardeau have dissolved.
Miss Farlardeau will play as a single act.

Jos. Hart and his wife, Carrie De Mar,
are expected to arrive in New York about
July 25.

Benny G. Williams' new Greenpoint
theatre is due to open with vaudeville
Sept. 14.

Tim McMahon says no agent is handling
his vaudeville enterprises. Mr. McMahon
is his own booker.

Ida Halle, former understudy for Fritz
Scheff, will come into vaudeville with a
straight singing act.

Gertie DeMilt has been booked to sing
in a few parks during the warm weather
by the Casey Agency.

L. Lawrence Weber left on Thursday for
Delaware Water Gap, where he will re-
main a week to rest up.

M. S. Bentham hopes to obtain the
bookings when Trixie Friganza will give
consent to remain in vaudeville next sea-
son.

Gertie Everett, an English singer and
sister of Daisy Harcourt, is in New York.
She will shortly make her vaudeville debut
here.

Ned Wayburn's "Broilers" are again
billed for Hammerstein's next program.
The act is "The Mimic World" of vaude-
ville.

"The Sound of the Gong," May Tully's
production, will play at 125th street Au-
gust 3. There has been one change made
in the cast.

Melville Stoltz's "Kiddies," composed of
all juveniles, are playing at the Grand
Opera House, Pittsburg, this week for the
first showing.

The Kauffman Brothers have been
signed for 40 weeks on the United time,
beginning in September. Ed. S. Keller
acted for them.

On July 19 Marty S. Ward, of the
World's Comedy Four, will marry Georgia
Lanscar, of "The Eight English Cyclonic
Dancers."

Napoleon E. Daignaue, who married
Valerie Bergere abroad, hails from Chico-
pee, Falls, Mass. He was Miss Bergere's
leading man.

"Mary's Lamb," Richard Carle's show
at the New York Theatre, closes to-night
(Saturday). The house will be over-
hauled during its idleness.

Clark Ball has not signed with either of
Sim Williams' shows, as reported. Mr.
Ball, however, expects to take to the
burlesque trail next season.

The O'Brien-Havel controversy over a
Klaw & Erlanger contract has been ad-
justed by the act receiving about 45
weeks next season of United time.

"The Dixie Serenaders" go west in three
weeks for a long trip, booked by Al Suth-

erland. The act finished its second con-
secutive week at Henderson's last Sun-
day.

General Ed La Vine, the juggler, opens
Aug. 3 for his second trip over the Or-
pheum Circuit. La Vine's time until then
has been filled in the east by M. S. Bent-
ham.

Alice Lloyd and The McNaughtons
sailed Wednesday on the "Lusitania,"
leaving their baggage behind, it not arriv-
ing at the pier in time to catch the
steamer.

One of the Fred Irwin Eastern Burlesque
Wheel shows will have a new dramatic
act next season, the work of Murry Liv-
ingston. The sketch is called "The Man
From Italy."

Thomas A. Wise has been elected presi-
dent of the Actors' Society of America;
Fannie Cannon, vice president; George
Seyboldt, secretary, and George T. Meech,
treasurer.

Jake Shubert saw "A Yankee Prince"
and Geo. M. Cohan (on the stage) for
the first time last Saturday night when
that piece closed its run at the Knicker-
bocker. It will reopen in the same theatre
Aug. 3.

Grace La Rue has received an offer to
play vaudeville for two weeks before com-
mencing rehearsals for the Sam Bernard
show, which she will be with next season.
Miss La Rue leaves "The Follies of 1908"
on Aug. 1.

Emma Francis has postponed her time
over here to permit the acceptance of an
engagement for six weeks at the Empire,
London, opening Aug. 3. Upon her return
home Miss Francis will play Hammer-
stein's first.

Byron and Langdon open at the Ma-
jestic, Chicago, August 31, with "The
Dude Detective." From that point they
start on a 28-week tour of the Orpheum
Circuit. The couple are spending a vaca-
tion at Long Island, Maine.

Bernardi, the lightning change artist
on Hammerstein's Roof, engaged one of
Horace Goldin's assistants last Saturday.
During the next performance Mr. Goldin
was in front while Bernardi appeared,
taking copious notes of his act.

Jeanette Bageard, late of "The Hotel
Clerk," has an outline for a vaudeville
offering. She wants but a few weeks.
E. M. Markum, who has just returned
from a long tour in his yacht "The Easy-
way," will accept bids for Miss Bageard.

The new act for Flavia Acaro has been
placed together by John B. Hymer, of
Hymer and Kent. Miss Acaro will have
a moving picture, showing several subjects
she will impersonate. All will be char-
acters. Two special drops are to be car-
ried.

The Trocadero, Chicago, is attached to
the Eastern Burlesque Wheel, not the
Western Wheel as stated in the article
from Chicago last Saturday describing the
campaign against the "Tro" for its un-

clean performances by the Chicago "Tri-
bune."

Gus Edwards says the inhabitants of
Rockaway Beach, wherever that is, ob-
jected to his "Blonde Typewriters" wear-
ing "sheath" gowns next week while play-
ing at the Knickerbocker Theatre in that unknown
place, so the dressmakers are breathing
more freely.

There are signs of a mustache in the
office occupied by Maurice Goodman, the
United's attorney. This is Mr. Goodman's
second attempt to blacken his face. The
first failed because the lawyer thought-
lessly allowed himself to be exposed to a
high wind.

William B. Watson has signed for the
"Cosy Corner Girls" Lulu Keegan, Joe
Mack, Sandowe and Lambert, Three
Healy Sisters, Charlie Johnson, Georgie
Nelson, John F. McCabe, Wallace and
Cushman, The Nifty Family, jugglers, and
20 chorus girls. Sam Robinson will be
manager. The show opens August 24 at
the Howard, Boston.

Daisy Wood, the Lloyd girl, several
times said to have been signed by some
one or other, is under contract to William
Morris for next season. She will be billed
over here as "The Last of the Lloyds."
Maude and Sydney Wood, the two other
members of the same family, also hold
Morris contracts. None of the trio has yet
appeared on this side.

The "paper" for the "Geo. Evans 'Honey
Boy' Minstrels" is out. It occupies the
new stand built along the west side of
Broadway between 43d and 44th Streets.
The Minstrel paper has been gotten out
like circus announcements. Evans,
Thatcher, Leonard and Eltinge have eight
sheets to themselves. The billing ought
to bring back a return many fold. The
dress rehearsals of the Minstrels will take
place on July 26 at Atlantic City. The
show opens the following day.

Hammerstein's Roof has played to
capacity each evening since Gertrude
Hoffmann introduced her "Salome" dance
there. Wednesday night the aerial re-
sort held its record attendance. Thursday
closely approached it. A week ago the
"wise" ones thought the New York Roof
opposition with "The Follies of 1908" was
the cause of the light patronage at Ham-
merstein's for the past month. With
Hammerstein's packed, however, the New
York still sells out nightly.

Lee Harrison will play vaudeville com-
mencing Sept. 7, when the monologist
will open at the Colonial in a single act,
written by Aaron Hoffman, and contain-
ing two new songs by Jack Norworth.
Forty weeks have been contracted for
by Mr. Harrison, the author of the "Tele-
graph's" popular department on Monday,
"Who's Who." The time is evenly di-
vided between the east and west. Lee is
going to have the time of his life, though,
securing a release from "The Follies of
1908." Everybody around and about the
New York Theatre says a vendetta will
be declared against him if he leaves.
"The Follies" may open downstairs on
Sept. 7 for a short run after closing on
the Roof.

DISSENTERS LOSE OUT IN COLUMBIA'S ANNUAL MEETING

Gus Hill Is Succeeded on the Executive Board and All Trace of Factional Disagreement Removed.

A new set of directors was elected for one year at the annual meeting of the Columbia Amusement Company held in New York July 12. The only change in the makeup of the board was the election of L. Lawrence Weber to the post of treasurer, succeeding Gus Hill. There was no opposition to this nomination, the secretary casting a single vote, which assured the selection of the new treasurer.

Mr. Hill retains his two shows in the Eastern Burlesque Wheel. The other officers selected were J. Herbert Mack, president; Jules Hurtig, vice-president; Sam A. Scribner, secretary and general manager, and Charles Barton, Charles H. Waldron and R. K. Hynicka, directors. The four officers first named are ex-officio members of the board of directors.

The office of general manager was created for Mr. Scribner, who has acted as secretary for the company since its organization. Until recently he served without salary, but by vote his compensation was fixed a short time ago at \$5,000 a year. This will be continued.

Partly due to a voting trust controlled by the chief men in the Eastern Wheel, and which it is declared was made possible by the confidence of the rank and file of managers in the Eastern Wheel in the executives, the meeting passed off quietly and occupied itself with routine business.

A large majority of the voting stock in the company is in the hands of the Executive Board, an arrangement which constitutes a voting trust, so called. This makes it possible for the Executive Board to transact business at all times without the necessity of calling a general meeting of stockholders.

Just how the proxies are distributed in the Executive Board is not known in detail, but it is reported on what appears to be good authority that Sam Scribner holds the balance of power, although it is evident that the whole board is in accord and the possibility of a contest among its members is remote.

WESTERNERS MENDING THE FENCE.

Questioned as to what means they proposed to take to offset the desertion of Sullivan & Kraus with their two New York theatres, the Dewey and Gotham, Western Burlesque Wheel managers declined this week to discuss their plans. They would not even admit they had any aggressive move in prospect, and their deliberations were held in secret. A report has been in circulation this week that President Butler, of the Empire Company, was in Denver during the Democratic convention there last week and had conferred with Timothy Sullivan, and something is expected of this.

Not a great many persons knew that executive meetings were going on in New York, but it was learned that on Tuesday Col. Whallen of Louisville and William E. Fennessy of Cincinnati

and George Rife were both registered at the Imperial Hotel, New York, and were in frequent conference. They had come into the city within a few days of the announcement of Kraus' defection, and Col. James J. Butler was expected to arrive later in the week. With the presence here of H. C. Miner and Harry Martell this makes six executive committeemen in the city.

What the outcome of these conferences has been is entirely a matter of surmise.

The first official notification from the Sullivan & Kraus side of their breaking away from the Empire Circuit was received on Wednesday by the Western Burlesque people. Timothy D. Sullivan wrote a letter to the Empire headquarters on that day in which he explained he had dictated the William Fox transaction, actuated solely by his (Sullivan's) desire to relieve George Kraus of the business responsibility of handling the two theatres.

Mr. Kraus' recent affliction, declared the communication, had made it imperative he should have complete rest from business cares, and when William Fox offered to take the Dewey and Gotham theatres off its hands, the firm decided the acceptance of the proffer was the best course.

The letter added that Sullivan & Kraus were prepared to pay to the Empire Circuit Company any damage they had suffered by the transfer of the two houses.

Late this week several members of the Empire Circuit were offering to bet real money that Western Wheel burlesque shows would play the Sullivan & Kraus houses when the season opens, but they declined to state upon what grounds they based their confidence.

The wisdom of making the drawings of the circuit conditional upon the approval of the Executive Committee is borne out by the Kraus incident. Had the contracts with the travelling managers for the current year been made out and signed by the Empire Circuit Company immediately upon the completion of the allotment of dates, it is declared that the managers would have been able to enter suit against the parent company for damages arising out of the withdrawal of the Dewey and Gotham. As it is, the Executive Committee has reserved to itself the power to dispose of the two weeks so left open in any way that they deem advisable.

"Of course," said one Western man, "the sudden desertion of Kraus entails upon us a serious inconvenience, but I find among our managers an optimistic spirit. Indeed, many of them, while they condemn Kraus for his unprincipled conduct, feel that his absence from the circuit will work to its ultimate advantage. While he was with us there was always the menace of a sudden desertion, which might have occurred at a time when it would utterly disorganize the routings."

The reports persists that the Empire are negotiating with William Fox to purchase his sub-lease.

TROCADERO "CLEANS UP."

Chicago, July 16.

Chooceeta, the "cooch" dancer of the Trocadero Stock Company, and I. M. Weingarden, manager of the theatre, were arraigned before Judge Newcome of the Municipal Court on Tuesday, July 14.

Both were charged with giving improper exhibitions. The dancer was fined \$10 and costs. Weingarden was discharged.

Chooceeta has abandoned her wiggle, and taken to a "Spanish" terpsichorean gyration, while the entire show has been liberally expurgated.

STOCK BURLESQUE A WINNER.

According to a statement made this week at the Orpheum Circuit's New York offices, the stock burlesque company which opened at the Grand Opera House, Los Angeles, has proven a quick winner.

"The financial returns from the organization," said C. E. Bray, "have been most satisfactory, and the local newspapers, which, by the way, are the most severe in their treatment of inartistic theatrical performances, have been unanimous in their praise of the company."

The company opened three weeks ago under the direction of William Lytell, and is made up for the most part of Eastern artists.

The Grand is an Orpheum property. Formerly it played melodramas of the "thriller" sort and dramatic stock. Late last spring the Orpheum managers decided that this form of entertainment was no longer popular, and decided upon a change to the stock burlesque policy. The arrangements were given into the hands of Clarence Drowns, western manager for the Orpheum. He retained Lytell and the latter handled the project.

It is reported from Los Angeles that the company opened to good business, and that since then the returns have steadily increased. Last week a party of San Francisco men went down to view the new venture under instructions to report to M. Meyerfeld, Jr.

This bears out the statement in VARIETY that the Grand project was an experiment, and that should it prove successful a burlesque "wheel" would be formed to play Pacific coast towns. Nothing is known in New York as to the present status of this scheme, although it may take form following the arrival of Martin Beck on the "Mauretania."

REHEARSALS ANNOUNCED.

The beginning of rehearsals for the Miner quintet of Western burlesque shows is announced. "The Sam T. Jack" show leads the procession, rehearsals beginning July 20 at Miner's Eighth Avenue Theatre. A week later Miner's "Bohemians" and "Dreamland Burlesquers" get under way, the former at the Bowery, the latter at the Empire, Newark, N. J.

The "Americans" go into training at Miner's Eighth Avenue July 29, and on Aug. 5 Miner's "Merry Maidens" get into action at the Bowery. All five of the shows are under the management of Tom Miner.

COL. HOPKINS NOT CRITICALLY ILL.

St. Louis, July, 16.

The newspapers' reports of Col. John D. Hopkins being critically ill are wrong.

The Colonel is rounding too nicely, and expects to visit New York shortly.

HAYES OUT OF "MARDI GRAS."

J. Bolton Wimpenny, of Philadelphia, a Western Burlesque Wheel manager, has served notice upon Al Reeves, one of the owners of the "Mardi Gras" Company (Eastern Wheel) that he (Wimpenny) claims the services of said Al Reeves for the next two years under contract. Wimpenny emphatically stated he would take prompt measure to restrain Hayes from appearing under any other management than his own.

During the past season, Hayes "walked out" of "The Jolly Girls" while that Wimpenny show was at Miner's Bowery.

Upon receiving the communication, Reeves notified Hayes the latter's engagement for the "Mardi Gras" was canceled. It had been arranged to have Hayes take out the Reeves-Campbell show with "A Wise Guy" as the piece.

Andy Lewis, the principal comedian and manager for next season of "Al Reeves' Beauty Show," will write the first part and burlesque for the "Mardi Gras," and a company will be engaged. The "Mardi Gras" will shift opening dates with the "Beauty Show," the latter commencing the season at Buffalo, while the "Mardi Gras" will first appear in Philadelphia.

Mr. Reeves' production written by Geo. M. Cohan will first be produced at the Apollo, Atlantic City, on August 31, remaining at the seaside one week before opening the new Gaiety in New York.

It is probable that James Leonard, of James and Sadie Leonard, and Richard Anderson, will take an interest in the "Mardi Gras" show, piloting it the coming season, and playing the travesty act in the olio.

SUBSIDIARY COMPANIES ELECT.

On Wednesday, at the offices of the Columbia Amusement Company (Eastern Burlesque Wheel) the subsidiary corporations operating the Gayety theatres at Baltimore and Washington, held annual meetings to re-elect officers and transact other business.

For Washington, Sam A. Scribner was chosen president, Jules Hurtig, vice-president, L. Lawrence Weber, treasurer and J. Herbert Mack, secretary. The officers along with Harry Bryant and Charles Baron compose the Board of Directors.

L. Lawrence Weber was elected treasurer in place of Gus Hill, the former incumbent, Mr. Hill falling out of the directorate also.

The Baltimore Co. elected about the same officers as were in authority during the past year, the only important changes being the transposition of the titles held by Gus Hill and L. Lawrence Weber. Hill had been treasurer; Weber, secretary. Now it is Weber, treasurer, Hill, secretary.

ONE WEEK EARLIER.

The Eastern Burlesque Wheel houses will practically open one week earlier than the official date given out as the commencement of the season, Aug. 31.

The Wheel will "back up" one week, and the shows take their unofficial start on the 24th, stepping into the town directly behind the one drawn for the 31st.

Organizations which have previously commenced operations will take position accordingly, although the entire week ahead is a matter of private arrangement, and may not be taken advantage of by all the managers.

PASTOR'S, OLDEST VARIETY HOUSE, MAY PLAY BURLESQUE

Lease to be Secured of the Theater in Tammany Hall, and Eastern Wheel Shows Will Hold Forth There Beginning August 31.

The future of Pastor's Theatre at last promises to be settled. Dave Kraus, son of George Kraus, is about to take a long term lease upon the place, and late this week entered into an agreement with the Columbia Amusement Company to play Eastern Wheel shows there. Negotiations have been in progress for some weeks but the final passing of papers was delayed from time to time. The last cause of postponement was the absence of Charles F. Murphy, who returned from the Democratic Convention in Denver only a few days ago. The lease on Pastor's to Dave Kraus from Tammany Hall was to have been executed Wednesday or Thursday. The papers between Kraus and the Columbia Amusement Company were drawn and ready for signing at the same time.

Mr. Kraus will act as manager of Pastor's.

The Easterners have also closed with Kraus to play their shows in the new theatre just completed in Hoboken, N. J. This lets another week into the Wheel, but the elimination of Louisville, until the completion of the new house there, balances this. Neither Pastor's nor Hoboken was on the route sheets on Wednesday of last week when the Eastern managers gathered in Hyde & Behman's offices in Brooklyn and drew for opening dates.

For these additions there will be new shows admitted into the Eastern Wheel. One of them will be Dave Kraus' "Rialto Rounders," which comes over from the Western Burlesque Wheel.

Pastor's has been playing moving pictures and vaudeville for a month or more under the joint management of William Rock, president of the Vitagraph Company, a film manufacturing concern in New York and Mr. Pastor. Mr. Rock retired from the venture last week.

ARTISTS MUST PAY.

There will be no pooling of the railroad fares by the Eastern Burlesque Wheel managers, according to the scheme laid out by them.

Artists engaged by the Eastern Wheel will provide their own transportation to the opening point where the show engaged for is routed to open the season of '08-'09.

This was decided upon at the annual meeting of the Columbia Amusement Co., held last Monday. Some discussion over the "pooling" plan brought about the decision that the artists must pay.

M. B. LEAVITT RETURNS.

M. B. Leavitt, the traveling impressario, has returned to New York. He will remain here until next September.

While abroad Mr. Leavitt booked a full olio of foreign acts for the "Rentz-Santley" show (Eastern Burlesque Wheel) and

ordered costumes from Landoff, the Parisian maker.

Several other foreign acts are under Mr. Leavitt's management.

For the burlesque show he engaged Belle Travers as principal boy, and Bettie Evans, principal girl; also Olga Redmund soubrette along with Mazie Ivie and Nancy Kirby, the latter to play characters. Neither of the girls has ever played over here.

HOWARD RETIRES AS ACTOR.

Chicago, July 16.

Jos. E. Howard, the actor-composer-manager, has announced his intention of retiring from the stage after this season and devote all his time to writing and producing.

He has sold his rights to "The Flower of the Ranch" to H. H. Frazee, who will send it on the road in August with a new company.

Mabel Barrison will be starred in a new piece by Mr. Howard the forthcoming season.

It is authentically reported that Howard and Adams and Hough, who wrote all the pieces for the La Salle Theatre here, have parted and Howard will hereafter seek a new collaborator or do all the writing himself.

The new musical comedy to be presented at the La Salle next month bears out the statement of dissolution. The new piece was brought from New York by Mort Singer and is by a "well known author."

BALLET IN BATHING SUITS.

Down at Pain's Fireworks show at Brighton Beach, Long Island, they worked a new trick last Sunday to give the Sunday show without police molestation. The New York police have been insisting only street clothes should be worn on the stage during performances on the seventh day.

Some bright genius declared bathing suits constituted street apparel in Brighton Beach, a popular seaside resort, and the local officials were notified the ballets would be given with the girls in that costume. The police thought a long time over this startling new proposition, and finally admitted they could see no legal objection to the plan.

Acting on this tip the Flying Banvards, who are among the circus acts playing Brighton Beach as an added attraction, bought an entire outfit of bathing suits and gave notice of their intention to follow suit. But the police balked at this, declaring the Banvards gave a circus performance and were barred from Sunday exhibitions.

La Sylphe, the "Salome" dancer, will be retained at 125th Street for her third week. She then goes into the Fifth Avenue. Bedini and Arthur, who have travestied the dancer's act this week, remain and follow along with her.

CONTEST OVER "KOUNTRY KIDS."

The dispute between Gus Edwards and George Homans over possession of the vaudeville act known as "The Kountry Kids" has assumed definite shape.

Homans took the sketch from Edwards some time ago under an agreement with the music publisher and vaudeville promoter. Two weeks ago Edwards demanded its return, claiming Homans had not lived up to the terms of his agreement. Homans thereupon entered the claim that under his management the "Kountry Kids" had been almost entirely revised and was not in reality the act he had taken. Homans, however, agreed to return to Edwards the title and music of the sketch.

Homans then prepared a new sketch under the title of "Country Boys and Girls," playing at Brighton Beach this week. Edwards immediately directed his attorneys, House, Grossman & Vorhaus, to prevent the playing of the new sketch.

Last Sunday Edwards notified Manager Dave Robinson, of the Brighton Beach Music Hall, he intended restraining Homans' "Country Boys and Girls" from appearing as billed at Mr. Robinson's house. For a substitute Edwards proffered his "Blonde Typewriters" and Robinson accepted the offer on condition that an injunction should be issued against the Homans act.

Both numbers reported for rehearsal on Monday morning, and went into the bill at the afternoon show. No injunction made its appearance, although Edwards importuned the manager to close "The Country Boys."

Mr. Robinson declined to do so, and continued playing the two acts during the week. On Tuesday Edwards, through his attorneys, applied to the Supreme Court for an injunction. The argument was set down for Thursday morning.

House, Grossman & Vorhaus represents Edwards; Maurice Goodman appeared for Homans.

Mr. Homans said during the week that Mr. Edwards by verbal threats against members of his act had so frightened his principal girl in the sketch she had lost her voice. One of the boys played her part at the Music Hall. Homans also said "The Country Boys and Girls" were booked ahead for 90 weeks.

DETROIT RE-OPENS 27.

The Temple in this city closed for the first time since it has played vaudeville, will reopen July 27, according to report.

Repairs have been made during the closing. That this would be done was announced early in the Spring.

WITTIG BUYS A THEATRE.

Chicago, July 16.

The Lyceum Theatre, Minneapolis, has been purchased by W. W. Wittig from Lac Stafford for \$120,000.

Mr. Wittig is a well known sporting man, the promoter of the Gotch-Hackenschmidt bout. He was at one time a stockholder in the Dewey, Minneapolis.

SHAPIRO'S ATLANTIC CITY STORE.

Atlantic City, July 16.

"Shapiro," the New York music publishing firm, has opened a store for the retail sale of sheet music at 1035 Boardwalk, corner Pennsylvania Avenue. The rent is reported to be \$8,000 annually.

"BEAUT" SHOW AT "WHITE CITY."

Chicago, July 16.

"White City" has followed the lead of Riverview and Forest Park and taken to burlesque for attractions. There are three of 'em, respectively labeled "Edward's Gaiety Girls," "Rice's Burlesquers" and "Maxim's Living Pictures." They are designed to appeal to the women and children frequenting the out-of-door amusement resorts.

"Three Weeks" should also be added to the public school curriculum by the same process of reasoning.

"Edward's" show is a "beaut." It consists of seven girls and three men. One of the latter is Irish comedian, ballyhoo and manager. He is so excellent as a Ballyhoo on the outside it's a pity he ever goes in. He says the show is the best on the grounds because there are red lights in front of the place. The "burly" opens with seven girls, who sing "The Goo-goo Man," which was popular the year of the big frost. Then the male portion of the cast come forward and juggle "released" gags.

The Freese Sisters, who do a specialty, are warm members. The finish is spectacular. The girls tog up in terra cotta "Buster Browns" and sing a western number. There is a picture. The Irish comedian-manager-ballyhoo (now outside) rushes in, turns on the "spot," and rushes out again. He keeps on barking while he turns on the "spot."

Gabe Nathan is the musical director, the orchestra consisting of a piano and stool. At the conclusion of each show he mingles with the audience, walks outside, and in a loud voice informs the passers-by it's a fine show. Then he buys another ticket at the window to show the crowd how well he liked it.

George Marion did not stage the numbers.

"Rice's Burlesquers" is another of the same vintage.

"Maxim's Living Pictures" listens like an underwear advertisement, true to life. About eight more or less shapely girls stand around wearing fleshings, ear-rings and smiles.

MCCALLUM LEAVES COOK'S.

William B. McCallum, for some years manager for James H. Moore at Cook's Opera House, Rochester, has retired from that position. He has a number of amusement enterprises, including a string of moving picture places and several vaudeville acts, and hereafter will devote his time exclusively to these interests.

Mickey Finn, who has for some time been in charge of the publicity work at the Temple, Detroit, another of the Moore-Wiggin properties, will be moved over to take charge of the Rochester house next season.

Finn was for years a prominent New York newspaper man, where he worked under that pen name. His real name is Ernest Jarrold.

CHICAGO OFFICE FOR RATS.

It is on the tapis for the White Rats to have a Chicago office soon. When that occurs, an organization of the office will follow, permitting of the more speedy execution of business pertaining to that section than is at present made possible by the New York center being so far distant.

LONDON NOTES

VARIETY'S LONDON OFFICE.

415 STRAND, W. C.

(Mail for American and European Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, July 8.

H. B. Marinelli was expected in town on the 7th.

Frederic Melville's "Moto Girl" appeared before the King July 6.

Grace Hazard is in London taking vocal instruction under Frederick Austin.

Manager Steiner of the Wintergarten, Berlin, is in London for a short stay.

Mr. Waldeman, manager of the Orpheum, Budapest, is in London for a few days.

The Hippodrome at Crouch End will close for a few weeks during the warmer weather.

Cliffe Berzac played before the King July 6, the engagement having been arranged by the Marinelli office.

Mike Regan, the baseball kid from Boston, is here. Mr. Regan has all privileges at the Vaudeville Club.

Little Tich finished at the Tivoli Saturday. Tich goes to Paris this week, after which he returns to work again.

The Metropolitan Music Hall opens in August as a two-nightly house. It has been closed since the last of May.

Alf Holt, the American mimic, has finished the Stoll and G'bbons Tour. Mr. Holt will continue on the Bostock Tour.

The Empire will shortly present "After the Opera," a one-act dramatic piece which has been played at the Guignol Theatre, Paris.

On July 6 Marie Lloyd commenced her tour of the seaside resorts. Miss Lloyd's business in the future will be looked after by Harry Day, the agent.

Robert Steidel, the popular comedian from Germany, scored at the Alhambra this week. Mr. Steidel translated all his songs and talk into English.

Joe Herbert sailed for New York on the 4th. Mr. Herbert takes two musical comedies to America with him: "Society Limited" and "The White Sultan."

The Juggling McBanns have left London for three weeks work in the provinces. They have a new act up their sleeves, and expect to stir the town folk with it.

William Courtleigh is still in London awaiting the recovery of his son, who has been very ill with typhoid. A speedy recovery is looked for by the physicians in attendance.

Woodward's (Berzac's) Seals, after showing at the Coliseum, have been

booked for two years. The act will tour the continent, returning for time on the different tours around London.

Joe Hart left for Paris on the 7th to look over the stage there where he intends to place his "Futurity Winner." He will return in a few days to London and sail from here for home within two weeks.

Harry Houdini has contracts for 79 consecutive weeks on this side. He opens in the West End soon, and will play all the principal halls in London and the Provinces. Harry Day is Houdini's agent.

The affiliation of Day's Agency in London with Ed S. Keller of New York has been announced. Harry Day, head of Day's, and Louis Simon, one of the directors of the Keller corporation, arranged it.

Ritter and Foster, after returning from the north are at the Empire, Holbein, this week, deputizing for Hayman and Franklin. The team has worked forty-three weeks without a break and hoped for a vacation this week.

Dore Davidson sails for New York on Aug. 12. He has completed arrangements for the production of "The Man on the Box" over here, with Arthur Boucherier at the head of the company. It opens at Eastbourne, Aug. 6.

Lind will lay off the next two weeks, during which he will prepare his new dance, to be shown very soon. It will be called "The Dance of the Five Senses." Lind says while not a travesty it will follow the lines of Maud Allan's "Salome."

Hayman and Franklyn left July 7 for Jenie Jacobs' summer home at Fishwick, Newton Abbott. These hustling artists have not missed an engagement for four years and are seeking a much needed rest. Hill and Whitaker are also Miss Jacobs' guests.

Ed. Gray, that very "tall tale teller," or as Gray sometimes terms himself "that elongated relator of humorous circumstances," closed at the Oxford last week. He goes to Paris Tuesday for a few days and returns here to sail July 15 for America.

"Oh, Indeed," at the Empire is the single revue in town now. It will shortly be withdrawn. Sybil Arundale, Valli Valli, Arthur Playfair and Farren Soutar are still in the parts they originated. "Coppelia," the ballet, with Genee, remains the big feature.

Sherek & Bruff, the long-established firm of London agents, are acting as the sole booking representative of the Folies Bergere, Paris. In London an impression is being inspired that but the Marinelli agency books for the many Paris houses, but this is not so.

The news of Fred Niblo's election was received by all members of the White Rats with great satisfaction. Members of the Vaudeville Club and Water Rats here are also very much pleased with the selection. A delegation met Mr. Niblo on his arrival to-day.

Griff deputized for George Robey Friday night at the Tivoli, where he had 'em coming all the while. Robey is the favorite comedian at this house, but the audience soon forgot their disappointment when Griff started to hand out his funny bunch of talk. At the finish the act was one scream.

The Palace still continues with capacity business, which it has had for the last seventeen weeks. The Exhibition and the warm weather have not affected this house. The management really deserves nothing but credit for overcoming those obstacles which seem enough to put any house out of the going about now.

William Morris when in London invested in a lottery ticket. His number, it seems, would have won had it come out the day before the lottery was drawn, but it looks as though there is disappointment awaiting Morris, for he thinks he has won. Anyway there is a letter on the way now telling him the sad story.

Wilkie Bard, whose voice was reported gone, when seen by a VARIETY representative, stated that the report was untrue. He said further it simply was a case of overwork, and his voice, unable to stand the strain, broke down. Mr. Bard will open some time in August in London, when he expects he will have fully recovered.

Harry Tate has a new act called "Billiards," which is playing its second week at the Oxford. Judging from the laughs he could always play the new act at this place. It should be known that Tate plays between four and six halls a night while in London. And he puts on three different sketches every evening: "Motoring," "Fishing" and the latest, "Billiards."

Karno's Comedy Company will reopen in the States Sept. 7 for twenty-five weeks, with an option of further time held by the United Offices. The "Music Hall" and "Slums" acts are called for. Alf Reeves, the Karno manager, will take over a strong company of English artists. He is now touring with Karno's "From Saturday to Monday," carrying thirty-five people, too many for America, where the "jumps" would put an awful dent in the salary envelope.

A rather interesting incident occurred during Marie Lloyd's dinner to Percy G. Williams on the 4th. It seems the table was prettily decorated with the American and English emblems entwined. While the affair was at its height, in comes a "souse," evidently not feeling very patriotic, for he threw a menu card, striking the two flags to the floor. (Much hissing.) Of course, his bunlets was thrown out, but they say Mr. Williams went right out after him and Ted Marks followed. P. G. (they do say) did hand the "drunk" some wallops, and Ted has the tails of the evening dress suit the souze wore that night.

"CHORUS GIRLS," BY A FRENCHMAN.

Paris, July 8.

A new book by Hughes La Roux, entitled "L'Amour aux Etats Unis" (Love in the United States), is due in a few days, and a daily theatrical organ "Comœdia" quotes therefrom a chapter on the American chorus girl, as seen through the eyes of this author, recognized here as a keen-witted and clever writer. The following is translated from it:

"In the United States it is a common practice for a young woman to assume the fluffy skirt of a chorus girl as a means of attracting man's admiration. As the success of any particular musical comedy increases it is remarked that the chorus diminishes and that it is necessary to continually renew the unfaithful staff. These girls quit the stage in order to marry! They have only to appear in a successful piece in order that their beauty, health, grace, manner, above all their happy disposition—with that happy smile of joyful contentment which mere man so seldom has the pleasure of finding round the lips of the average American woman—may become the talk of the town, and they at once find a host of admirers. As we are speaking of a country where men form the majority of the population, the gentle sex is able to impose conditions, and if these girls sing and dance in the chorus it is with the object of finding husbands. And they find them!"

The book speaks fully of the Thaw case as a flagrant example, and describes this procedure of the chorus girl as the ordinary endeavor of the class at large to "get on in life."

The author does not omit Edna May in the category of chorus girls who have thus made headway, and he mentions likewise "Lillian Russell, the star of vaudeville, who, on the arm of her fifth husband, still elicits unusual attention by her great beauty."

BECK AND WILLIAMS HOME.

Martin Beck and Percy G. Williams returned from their European trip on the "Mauretania." With Mr. Beck came his family who have resided in Paris for the past year.

It is expected with the return of Mr. Williams, the general booking by the United will be actively resumed.

Both managers have informed themselves upon the European variety situation up to date, and from Mr. Beck a statement that he has become interested in a Parisian vaudeville theatre would not surprise.

Each manager has made engagements for next season while away. A list of the bookings, or a portion, may be given out for publication.

MAY TULLY IN "NORA."

"Nora," written by Rachel Crothers, who wrote "The Three of Us," will be May Tully's piece next season in vaudeville.

Miss Tully has about concluded the sketch is the thing, and decided upon "Nora" to carry her through the winter.

Bowers, Walters and Crooker have received contracts calling for 40 weeks of the United time.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Minneapolis, July 12.

Editor VARIETY:

In reply to the story in your issue of July 4 I wish to say that the statement of my going away with the receipts of the Barrison Theatre, Sioux Falls, S. Dak., is false.

I managed the house for Jos. E. Howard for six months, and when he found it a losing proposition he refused to come forward. I put in the ready money I had to try and recuperate. I lost, and the books show that the house owes me close on to \$400 in cash and salary that I didn't get.

The week the artists claim I decamped I left Sioux Falls Monday at 11 a. m. on business, and was out of town until the following week.

I also wish to say that my whereabouts were never a secret. Anybody who wished to communicate with me could have reached me at Hotel Hyser, Minneapolis.

I left Sioux Falls not to get away from anybody, but to try and raise some more money to continue there. On finding I was unable to do so, I notified the association to cancel all acts booked.

When I say that my family is still in Sioux Falls because I cannot bring them on here, you will then understand how much of the receipts I decamped with.

Gus A. Weingarten.

Danville, Ill., July 11.

Editor VARIETY:

Artists booked at the Danville, Ill., Air Dome, Lawrence Taylor, manager, read what happened to me.

I was booked by Taylor's authorized agent to play his house week of July 6. My photos and billing were received and thrown to one side.

On my arrival I found I was not on the program. Producing my contract I was put on at the matinee and then told my act was not needed. There is a clause in the contract allowing a manager to close an act after first show "if not satisfactory."

He had booked two acts unknown to the agent and had too many acts. I had to place my case with a lawyer to get the half-day's salary due.

The booking agents for the house are all right and they told me over the long-distance 'phone that they would stand behind me in any move I made, but nothing could be done.

The treatment I received was ungentlemanly.

So I say if you are thinking of playing Danville's Air Dome, Lawrence Taylor, manager, think it over.

F. L. Higgins,
Ventriloquist.

Chicago, July 12.

Editor VARIETY:

We wish to correct report that Mr. and Mrs. Colby, formerly of the Colby Family, will play the Orpheum time next season. This has reference to us, Mr. and Mrs. Franklin Colby. We are not related in any way to the "Colby Family." We open on the Orpheum time at Winnipeg,

January 10th, in a musical novelty act, including Black Art.

Mr. and Mrs. Franklin Colby.

Toledo, July 15.

Editor VARIETY:

I noticed in the last issue of VARIETY a story from Toledo to the effect that Burt's Theatre was for rent, and it would doubtless give the impression that the house had been closed up for good.

The only "For Rent" signs we put on the house were for the short summer vacation for local rentals, etc.

The house opens for its usual line of attractions early in August with the Lyceum only a few days later. ~~Kindly correct the~~ impression that we are in the "For Rent" class, for we think we are exceedingly lively.

E. R. Kelsey,

General Manager, Lyceum and Burt Theatres.

"BLANKETS" ROUTED.

The last of the "blankets" held by the smaller managers' association in the United Offices was routed on Wednesday.

On Thursday commenced the laying out of travel for acts engaged by letter. There are said to be many.

The active engaging of the larger and feature numbers is expected to commence now that Percy G. Williams has returned.

ENGAGED FOR OLYMPIC STOCK.

Chicago, July 16.

Mabel Hite, Clifton Crawford, Lillian Shaw and Bobby North are reported engaged as members of the Olympic Musical Comedy Stock Company to be formed for the light shows at the Kohl & Castle house hereafter.

While in New York recently, E. C. Kohl is said to have arranged for Miss Hite's appearance here, having gone to the Metropolis for that express purpose. The inducements offered the comedienne may account for her retirement from "The Merry-Go-Round" cast, rather than the report out at the time of Miss Hite's dissatisfaction over the billing of Raymond Hitchcock.

The report in New York this week was that Mabel Hite had agreed to remain two weeks longer with the "Merry-Go-Rounds," dating from last Saturday, in consideration of a promise of a general release to be furnished her at the expiration of the extended engagement (July 25) by the Circle Production Co.

After that date Miss Hite is to play six weeks in vaudeville, it is said, when an engagement to star in a production will be closed. The report included an offer from the Olympic management, and hinted at its acceptance by the comedienne.

M. S. Bentham will have the handling of Miss Hite's vaudeville tour.

Jessie Burns, formerly of Frederick Brothers and Burns, has joined the Van Brothers. The act will be known as Van Brothers and Burns. It plays Brighton Beach next week.

ANOTHER MUSIC HALL STRIKE.

Billy Inman has a little private artists' strike all to himself down at Coney Island, where he is managing Connor's Imperial Pavilion. The strikers are the team of Bernard and Seymour, two comedians, who work in the continuous show in the resort.

They have no complaint on the score of inequitable contracts or cancellation clauses, and although they sometimes have to give eighteen or twenty shows a day, are entirely satisfied with the conditions under which they work. But last week Inman bethought himself of a cute little bit of comedy. It was a travesty bull fight. Seymour was told to get into a thick property bull outfit and cavort about the stage while his partner prodded him from corner to corner and finally laid him low with a sword thrust.

Seymour listened to Billy describing this cute bit of funmaking quietly, then he walked out to the door to inspect the thermometer. The mercury stood at 95. Then he came back and told Billy he guessed the team would declare a lockout.

Billy stood out for his travesty bull fight, but the strikers were obdurate, and the strike was called off by the manager giving in.

In the midst of these troubles the only member of the stage force that refused to be concerned was "Happy" Stone, another of the comedians, because while the strike was at its height "Happy" got word from a New York lawyer that Mrs. "Happy's" suit for alimony had been decided against her.

"PANAMA COMMISSION PRESENTS."

American artists may not know about it, but the United States Government is virtually conducting a vaudeville circuit. It is in the Canal Zone across Panama and it offers four weeks' consecutive time. The houses of the United States Vaudeville Circuit are at Culebra, Empire, Gorgona and Cristobal, all along the line of the big ditch. An optional fifth week is offered visiting artists at the Hotel Tivoli in Ancon, on the Pacific end of the canal, where the American colony makes its headquarters.

A year or so ago the Panama Commission put up buildings in the four towns mentioned in order to supply recreation to the people under its control. Each building has a gymnasium, reading room and miniature theatre in its equipment.

When they were completed, their administration was turned over to the International Committee of the Young Men's Christian Association, and under the direction of that committee a New York agent is booking in a varied assortment of vaudeville and lyceum entertainments to play the miniature theatres.

MISS WENTWORTH IN "CHANGE ACT."

When "A Yankee Prince" closed its stay at the Knickerbocker last Saturday night, Estelle Wentworth, with a prominent part in the piece, terminated her connection with it.

Miss Wentworth has arranged a "change act," with three new songs, and is about ready to throw herself and act into vaudeville. The singer has closely approached the variety ropes before, but a legitimate contract always intervened.

OBITUARY

"PETE" WASHINGTON.

A cable received this week by the Paul Tausig Steamship Agency from "Das Programm," Berlin, advised that "Pete" Washington, of the "Four Black Diamonds," had died of heart failure.

CHARLES SCHMIDT.

New Orleans, July 16.

Charles ("Old Pop") Schmidt, known to artists the world over, died here last week. Mr. Schmidt had been an employee of Klaw & Erlanger for the past 15 years. A large delegation from the local T. M. A. attended the funeral.

WILLIAM F. HENDRON.

San Francisco, July 16.

William F. Hendron, generally known as "William Banks," who for years managed the Empire, Los Angeles, died in that city July 5.

Banks in his early years was an artist, confining his efforts mainly to the Pacific Coast. He was 45 years old.

PASTOR IN CHARGE AGAIN.

Tony Pastor, the dean of vaudeville, is back in charge of the East Fourteenth Street vaudeville theatre, which for so long was operated by him, but which at the beginning of the summer was turned into a moving picture house.

Under the moving picture policy the theatre was under the direction of the American Vitagraph Company, of which William Rock, a Film Service Association member, is one of the partners. The moving picture fight in the neighborhood of Pastor's made it impossible for Mr. Rock, in his dual capacity of renter and film manufacturer to continue his connection, and so Mr. Pastor has taken the reins again.

Four vaudeville acts are played weekly in Pastor's and the Dean's representative, Harry Sanderson, is again signing vaudeville contracts.

PANTAGES GOING TO ST. PAUL?

St. Paul, July 16.

There is a report here that Alex. Pantages, the northwestern vaudeville manager connected with the Western States circuit, after looking over St. Paul as a future location, has secured a site here. The formal announcement is shortly looked for.

The nearest Pantages house to St. Paul is the one now building in Butte, Mont., over a day's ride from here. Upon the closing of the local deal, Pantages will probably find himself obliged to locate an intermediate point to break that jump.

CASINO HOME FOR REVUES.

The Shuberts have in contemplation the permanency of the Casino as a home for "Revues" the year 'round, burlesquing current successes throughout the season.

The intention of the Shuberts became public this week when the firm refused to release George W. Munroe, now with "The Mimic World" in their playhouse. Mr. Munroe was informed the verbal contract he entered into with the managers would be enforced, and details of their plans for the Casino in the future offered as a reason why Munroe should remain. Mr. Munroe expected to play under Joe Weber's management, having handed in his "notice" to the Shuberts.

CONSERVATIVES CARRY DAY AT MOVING PICTURE CONVENTION

Eastern Men Who Expected a Battle With the Radical Element in F. S. A. Win Their Points Almost Without a Skirmish.

The special meeting of the Film Service Association, in session at the Prince George Hotel, New York, from Saturday morning until Sunday night, demonstrated that the radical element in the organization which has been making a good deal of noise lately, is not nearly as strong as was popularly supposed.

The big eastern renters controlled the situation at every point, while the western men, or such as had declared themselves in favor of important reforms, were unable to gather enough following to carry their points.

This convention gave the trade its first opportunity to see an actual showdown of sentiment in the Association. It was the general conviction after adjournment that, while in actual accomplishment the convention had shown small results, it had at least brought most of the aimless discussion down out of the air, and had cleared the atmosphere immensely.

The "revolutionary wing" of the Association was made up largely by the Chicago men, controlling about a score of memberships. Under the leadership of W. H. Swanson, the Chicago delegation had proposed to effect several changes in the administrative methods of the Association. First they wanted two new members for the Executive Committee on the plea that that body was not now sufficiently representative.

They also demanded the creation of an elective secretary to replace the secretary appointed by the Executive Committee. The other demands were for the elimination of advance advertising by the manufacturers of new subjects, and for the effecting of aggressive methods in the fight against the independent opposition.

These different items were taken up by the Executive Committee during a meeting at the Prince George early Saturday morning, and when the Association's general convention was called to order later in the day the report of the Executive Committee, embodying its recommendations for the treatment of each article, was read.

It was here that the "revolutionists" first showed weakness. They were partially divided by individual and inharmonious ideas, and finding themselves without the backing they had expected from the mass of renters, the well-organized Easterners, who represented a sort of "stand pat" attitude, easily commanded a majority.

It is said by a prominent rental man who attended the convention that there was not during the whole session an actual test of strength, most of the motions being passed with the dissenters in almost voiceless minority during the voting, and what had promised to be a hot contest turned out to be rather a love feast.

One of the first matters that came before the conferees was the final admittance of the six new members admitted by the Executive Committee several

months ago conditionally upon the approval of the next convention. It will be remembered that at the time of the committee's action there was a loud protest against the acceptance of the new memberships. At the New York convention, however, the new half dozen were accepted without a dissenting vote.

Some rather spirited argument arose over the matter of the proposed new Executive Committeemen, but most of it was perfunctory, and when a vote was suddenly sprung, the convention declared itself satisfied with the present arrangement, and the proposed reform was killed without more ado.

The elective secretary idea passed practically the same way, some of the men who were popularly supposed to have strong prejudices against the present secretary, D. McDonald, the New York lawyer, created not a little surprise by helping to kill the movement to supplant him. Among these was Swanson, who came forward in advocacy of McDonald's retention. The convention likewise approved the selection of the new Western assistant secretary.

As an illustration of the lack of purpose among the radicals the story was told after adjournment of a Chicago man who made a speech on the floor in favor of the two additional committeemen. After setting forth at great length the necessity for such a change in the makeup of the committee, the speaker unwittingly announced that he and the other advocates of the reform were adverse to seeing on the committee more than one member from the same town.

Everybody in the hall knew that the Westerners came to New York with the intention of getting two Chicago men on the committee, and when the speaker made this "break" the scheme collapsed amid the chuckles of the whole convention.

By far the greater part of the two days' session was occupied by the consideration of getting after the independent renters. Under this general heading there came up for thorough discussion the matter of the legality under the by-laws of the Association of so-called "distributing" or shipping offices.

Here there was a sharp division of opinion, and the threshing out of the point occupied more time than all the other matters that came before the meeting. On a final vote it was decided that the by-laws of the Association be changed so as to permit the admittance of these "distributing offices" into membership upon payment of the admission fee and dues, although the manufacturers will not be permitted to ship direct to the "distributing offices," a practice which always has been impossible under the rules of the Association. Shipments are made only from membership exchanges to their own branches.

Following this action every "distributing office" in the country was taken up

for individual consideration, and here developed some rather sharp skirmishes.

The Pittsburgh Calcium Light Company, for example, had started a "distributing office" in Toledo, which had been admitted to Association membership by the vote on the general proposition. Later a Detroit renter arose and protested vigorously against its acceptance, claiming the Pittsburgh company's Toledo establishment was a direct invasion of his (the Detroit man's) territory. After some argument Clark of the Pittsburgh Calcium (also President of the Association) arose and voluntarily withdrew the Toledo office.

The same set of circumstances arose over the establishing of a "distributing office" in Little Rock by the Theatre Film Exchange. The branch was claimed by Louis Mitchell, the regular Little Rock Association member, to be in direct opposition to him, and the Theatre Film Exchange likewise withdrew voluntarily from the town.

Among the most ardent advocates for the acceptance of the "distributing offices" were Carl Laemmle and Max Lewis, both of whom are operating four of these shipping centres in towns other than those in which they hold regular or branch memberships.

The matter of stopping the advance advertisements of new subjects by manufacturers through the trade papers or by circulars, was speedily pigeon-holed. It is said even those who had most earnestly desired this retired from their stand when it was explained the manufacturers could not be forced to observe such a rule. The convention side-tracked the proposition by leaving it to the Executive Committee to bring before the manufacturers the suggestion that they cease, or at least modify, their advance notices of future subjects. The means of making the "suggestion" were left entirely with the committee.

During part of the Saturday session the manufacturers were in the Prince George Hotel. They occupied an upper room, and, according to one of the Association men, came there only in order to be on hand if the Association people had any matter to put to them for immediate action. Nothing developed during the day that demanded their attention in connection with Association matters, and they left during the late afternoon, having during their presence in the hotel discussed only the affairs of the Manufacturers' Association.

During the whole convention, it is declared, the matter of a change in the rental prices set by the Buffalo meeting, which has been talked of widely, did not once come up, and the scale is just where it was before.

There were present about 100 members, approximately half the Association's roll, but the full membership was represented by proxies.

Saturday night the Association dined the members at the Prince George, and all hands were loaded into four big automobile busses for a trip to Coney Island. Business was forgotten for the evening, and everybody devoted himself to having a noisily good time. Even Secretary McDonald, ordinarily a person of most sedate professional demeanor, donned an Eddie Foy "Merry Widow" sky-piece, and entered into the spirit of the occasion.

MANUFACTURER IN AUSTRALIA.

Sydney, June 1.
At Sydney Lyceum, the proprietor, Mr. Chas. Spencer, lays claim to having the finest theatre in the world for picture shows, and though this may seem egotistical, there is a great amount of justification in the assertion. At one time the theatre was the most popular playhouse in Australia, but it fell into the hands of the "unco guild" who objected to the "terrible actor people," as a committee tersely put it.

By the expenditure of many thousands of pounds the place has now been transformed into a veritable picture palace, and what with an efficient orchestra of twelve and the best pictures procurable, the proprietor is presenting an entertainment second to none.

At Victoria Hall and the Queen's Hall the respective shows are both putting on strong bills, whilst West's pictures at the Town Hall has a splendid programme.

Mr. Spencer has started a factory for the production of local films, so there is every possibility of a little bit of Australia being shifted to America—per the Bio—ere long.

PATHE FRERES CELEBRATE.

Paris, July 7.
Pathé Frères last Saturday gave a "beanfeast" to their employees at the Cirque d'Hiver, which they are now running with a program of their own. This joyful event, more of a coincidence than in honor of the Glorious Fourth, consisted of a musical and cinematograph performance, at which some of the very latest views of the firm were exposed. I think I should have preferred a day in the country—far away from moving pictures—if I were a member of the staff.

But Mrs. Charles Pathé was wildly cheered and thanked for the pleasant fête. She takes a great interest in the work people of this great firm, which has risen so rapidly from small beginnings to be one of the most important of its kind in the world.

"Grandfather's Pills." Manhattan.

This is a first rate series with a novel comedy idea and a dozen well introduced trick surprises. A small boy sees his ancient grandfather taking a pill which instantly electrifies him into violent energy. The youngster follows the old man's example, swallowing a whole handful of the pellets. He is thereupon endowed with the muscular strength of a giant and goes forth on a series of wild adventure. Two husky truckmen are struggling with a big packing case, when the youngster puts his shoulder to the task and, presto, it fairly leaps from the ground. He is in a fight; knocks half a dozen policemen about like ninepins, throwing one over a twelve-foot wall. After rescuing a small girl from the tormenting big-boy bullies he returns home and proceeds to shake up the household, beating up the grandfather and sending his mother to bed. The final view shows the boy master of the house sitting in his grandfather's chair and smoking his cigars. The last part spoiled a splendid idea, and could easily have been spared. Throughout the pantomime of the youngster—apparently a boy of 14 years—was phenomenally graphic. *Reck.*

**"Motoring Around the World."
Manhattan.**

The humor of this film lies in its burlesque of the difficulties of the automobile racers from New York to Paris. The tourists are shown in the most ridiculous adventures, a massive spectacular production being devised to surround the incidents. The French autoists are followed. They are captured by a band of Indians, but by handing about bottles of cognac the savages become helplessly drunk and the tourists get away while they are asleep. In the Arctic regions they break down in a frozen mining camp and a team of six dogs is hitched to the machine, running away with it with laughable ease. Then an airship is attached to the auto and drags it across the ice until the floes give way under it, sinking into the sea. A series of submarine scenes show further adventures. The machine is swallowed by a whale who obligingly carries it to the other shore and restores it to dry land. The finale brings the party to the finishing line in Paris, a very tattered crew, and while the French President congratulates them they lean against each other forlornly, too much "all in" to speak. The topical humor of the reel is perhaps too subtle to be appreciated here, but the spectacular effects are fairly interesting and most of the burlesque is funny outside of its satirical connection.

Rush.

**"Bashful Young Man."
Manhattan.**

The force of "A Bashful Young Man" lies in the excellent pantomime of its chief character, an actor who appears frequently in the production. He falls in love with a girl on the street, follows her to her home, but cannot work up courage enough to introduce himself. Instead he gets a cabman to carry a note to the fair one. The cabman is well beaten by the girl's family for his pains. Then the bashful swain accumulates a load of "Dutch courage" and seeks an audience with the object of his affections. Her father serves him the same way as the cabman.

Rush.

A PROSPECTIVE CLASH.

American showmen are daily expecting to hear that Cunning, the jail breaker, and The Great Raymond, both American performers, have come to a clinch in some South American town.

Both are at the head of companies conducting tours through the Latin-American continent and there is every likelihood they will shortly find themselves in close opposition.

Cunning is playing the big ship-sinking towns on the Eastern coast, and according to all available information Raymond is in the same general territory. Both men are said to be making money.

Cunning left for the equatorial country in May, after playing a season with a melodrama here.

It was just before this that William Woods, the American magician, had been drowned in a shipwreck off the Mexican coast, and Cuning is working under his old manager, Hastings Clawson, using Woods' show equipment, which had been stored in Il Progresso.

SECTIONAL ROW HOLDS CENTRE OF DETROIT CONVENTION STAGE

**Smaller Association Billposters in the West Seek to
Gain the Control, Formerly Held Without Dis-
pute by Big Eastern Combination.**

Detroit, July 15.

At the opening of the Association of American Billposters' and Distributors' annual convention in Detroit yesterday there started a merry row. It was immediately apparent that the smaller association members from the west had come to the convention prepared to wage a bitter warfare for control. At the close of the session on Tuesday, previous to the beginning of the voting which was to prove the relative strength of the Easterners and Westerners, the former had scored a sweeping victory in the nomination of their man for president. He is George Chenell, of Columbus and the prospects are that he will be elected by a huge majority. There were few men in the convention not willing to concede this and his election is accepted as a foregone conclusion.

As an illustration of the Westerners' confidence in their prospects it is noted that Mr. Pratt, a prominent Western man, was present on the convention floor for the first time in several years. So strong was his factional affiliation that he would not attend previous conventions because of the absolute dominance wielded by the Eastern combination.

To understand the revolutionary movement in the association it must be explained that until this convention the Eastern crowd has worked its sweet will upon the national body. The big man in the East was Barney Link, of New York. He was backed by what was known as "The Big Four"—Eddie Donley, of Boston; James F. O'Mealie, of Jersey City; R. C. Campbell, of the Chicago Billposting Company, and Varney & Green.

This gave a majority of the Board of Directors. The members from the New England District, Eastern District, Central District and the Canadian District were practically as one, and the Easterners were capable of swinging the total vote on a vital issue.

On the other side were the Western District, Rocky Mountain District and Pacific District. The Southern District was neutral, but on a pinch the Easterners could control its vote.

These various districts represented the twenty-three members of the Board of Directors, and a large part of the convention was consumed by the determined effort of the western coterie to reduce this number. The delegates from west of the Mississippi figured every member they lopped off the Board of Directors reduced the strength of their opposition, and they stood by their guns fighting every inch of the way. The eastern interests were quite as energetic in their efforts to block the movement, but up to the beginning of the vote to-day (Wednesday) everything looked like a victory for the newly arisen radicals from the west. The Easterners have always been favored in the number of representatives apportioned to the districts they controlled.

The fight is made possible this year by the retirement of Thomas H. B. Varney from the presidency. It is declared had he permitted his name to be presented before the convention he would have secured the nomination and been elected. Mr. Varney, however, had previously announced he would under no circumstance be a candidate for the presidency. He devalued the office required too much of his time and the remoteness of his home (San Francisco) made his attendance upon the business of the Association a severe inconvenience.

The retirement of President Varney made the race for the nomination a free-for-all, and the Westerners took advantage of the conditions.

A severe blow to the Easterners was the absence from the directorate of R. C. Campbell. Mr. Campbell recently retired from the board after selling out his interest in the Chicago Billposting Company, of which he was the controlling factor. Campbell has been traveling in Europe since then, acting as the official representative of the association in London, and making a study of European methods in billboard advertising.

THE AUTO MAN COMING.

Noiset, a foreigner, who originated the act now playing as a feature with the Barnum-Bailey Circus called "Autos That Pass in the Air," is reported to be on his way to America.

Noiset has claimed abroad that the Ringling Bros. "copied" his act without recompense to himself. He also alleges a claim against the circus men.

TREATED PARADERS TO ICE WATER.

Ottawa, Ill., July 16.

The Barnum-Bailey Circus played Champaign last Monday. The parade that morning took in Urbana, a small town about three miles away, making the march a very long one.

While parading through Urbana, the residents along the main street regaled the marchers with nice fresh ice water.

Last Sunday many Chicagoans with the show jumped into the big western city from Anderson, Ind., the Saturday stand, returning to Champaign on Monday.

Steve Mince and "Slivers" Oakley, together last season as clowns with the Barnum-Bailey circus, worked on the same vaudeville bill at Hopkins' East End Park, Memphis, recently.

William Gorman is equestrian director with the Ringling Bros.' circus, not Barnum-Bailey's, as erroneously reported a couple of weeks ago. Ed Shipp is the present Barnum-Bailey equestrian director.

SAY PUBILLONES DIDN'T PAY.

Violent objection is taken to the statement that Pubillones satisfied all his financial obligations for the tour of his circus organization in Mexico last winter. Morok, who travelled with the show exhibiting his double somersault automobile, claims he was forced to settle for four weeks' work by accepting two, and Harry Allen, of Allen & Marryat, New York booking agents, claims to have an unpaid account against the Cuban manager for commissions and transportation advanced to acts booked for the Mexican tour.

It is said that the Mexican invasion was not a financial success. While the main Pubillones organization was in Mexico a second company toured in Cuba, and the profits of the "No. 2" show but little more than balanced the losses of the big outfit.

"BIG SHOW" TRAVELLING FAST.

Rock Island, July 16.

The Barnum-Bailey Circus is showing here to-day. Its itinerary calls for some fast travelling. On July 27 the show plays Denver, keeping in Colorado until August 1, when Cheyenne, Wyo., is the stand, and from there going through Utah into Idaho, exhibiting at Boise City August 8.

The Sunday "jumps" from Kearney, Neb., to Denver, and from Cheyenne to Ogden are 373 and 484 miles, respectively. Other distances run from 100 miles up, one being 157 and another 126. Pueblo to Colorado Springs (45 miles) and Ogden to Salt Lake (37) look like street car rides in comparison.

"NEW" LION ATTACKS TRAINER.

At Bostock's, Coney Island, last Sunday, a couple of lions attacked Heinrich Falkendorph, one of the trainers, seriously mauling him. He was removed to a hospital.

Falkendorph was driving the animals to their cages after an exhibition, when "Moki," a "new" lion, over here but a short time, and viciously inclined, feinted at him. At the same time "Rajah," another beast, grew unruly. While turning to quiet "Rajah," "Moki" sprang upon the man, bearing him to the ground, and tearing him.

The noise and cries of the fight, during which Falkendorph was enabled to draw his pistol, brought the attendants, who beat the animals into submission, but not before a panic had ensued in the audience.

The physicians attending the trainer are in fear of blood poisoning.

"CALIOPE KING" DIES.

Nashville, Tenn., July 16.

William W. ("Bud") Horn, "The Caliope King," died July 8, at his home here. He was 57 years of age.

Horn was known to show people throughout the United States during his long career as the manipulator of the grand finale of a circus pageant.

Herrmann, the Great, is now touring France with his own show. The magician is playing the principal Casinos at the best seaside resorts in Bretagne and Normandie. Herrmann will return to America in September, opening his regular vaudeville season with several new illusions.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in New York City.

Earle Reynolds and Nellie Donegan,
Alhambra.

Four Sheath Gown Girls, 125th Street.

"Auto-Fiends," Brighton Beach.

Van Brothers and Burns, Brighton Beach.

Miss Louise and Her Monkeys, Brighton
Beach.

Eddie Foy (New Act), Brighton Beach.

John T. Kelly and Company (New Act),
Proctor's, Newark.

Violet Black and Company, Proctor's,
Newark.

Cecile, Proctor's, Newark.

Gertrude Hoffmann

"Salome" Dance.

13 mins.; Full Stage (Garden, Special
Set).

Hammerstein's.

"A Vision of Salome" is the dance which Gertrude Hoffmann is presenting at Hammerstein's this week. The program likewise says Miss Hoffmann is impersonating Maude Allan, who has been the rage of London for some time under the same billing, and Mr. Hammerstein's program maker has given as much prominence, if not more, to Miss Allan than to Miss Hoffmann. The latter is giving no other impersonation. It is "Salome" only from the moment the additional musicians troop into the pit swelling the orchestra to twenty-six pieces under the direction of Max Hoffmann and from the commencement of the laying of a green carpet on the stage until Miss Hoffmann takes her final bow. Those who have seen Maude Allan in the "Salome" affair may compare the Hoffmann imitation; to those who have not, and they are in the great majority, of course, since Miss Allan has not danced her "Vision" on this side, as yet, the "Salome" of Gertrude Hoffmann's is necessarily accepted at its face value. Minus the pretty setting, with four red lights against a background of green in a garden; minus the clothing of which Miss Hoffmann is not so much minus as was expected she would be, the "Salome" dance is a dignified "cooch." It is "cooch" from the instant of Miss Hoffmann's descent down a flight of stairs with a most perceptible wriggle to the finish, where she creeps along the floor to take the head of St. John, the Baptist, unaware. As incidentals, there are wavy moments when the dancer does several corkscrews with her arms; other times when she is waltzing with St. John's head, and again when Miss Hoffmann, by swirling her diaphanous skirts, lets loose the fact she is undressed beneath excepting for short white pantalets. For a "Salome," from cabled descriptions, Miss Hoffmann is overdressed from chin to feet. If the impersonation is a faithful one, Maude Allan must be accused of "copying" several movements of Dazie; also from an ordinary "cooch" dancer. There will be no reason for Anthony Comstock or any of his ilk interfering with Miss Hoffmann in the "Salome." The dance is scrupulously proper, gauged by the "cooch" standard. It's not even naughty, and Miss Hoffmann's dressing scheme isn't as inviting to unsophisticated bachelors as many of the chorus girls' costumes nightly on view along Broadway.

NEW ACTS OF THE WEEK

Francesca Redding and Company (4).

"Honora" (Comedy).

28 mins.; Full Stage (Parlor).

Brighton Beach.

"Honora" is Francesca Redding, and she is as funny as the sketch, full of comedy, with a big laugh contained in the final line of the dialogue which acts also as the finale. Miss Redding is the act, although capably supported. Honora is the cook for the wealthy Gardner family, who is pestered by an English lord, a suitor for the daughter. The Englishman is encouraged by the mother, and has been kicked out of the house by the father. The brother wants to repeat the operation. While the family are away, the brother (Griffith Evans) returns to the house as Honora and the butler (John V. Keats) have just completed a little party of their own in the parlor. Learning through a letter that Lord Percy Fitzmaurice (Albert Reed) will be around that evening with a proposal of marriage for his sister, the brother induces Honora to impersonate his female relative for the purpose of disgusting his lordship. This Honora does, and in the process wrecks the lord but loses her policeman-lover. Miss Redding could easily "rough-house" the lord much more for laughs. She is now handling the character of the Irish servant quite legitimately, and giving an excellent performance. Mr. Reed is very good as the lord, becoming pleasantly manful at the correct moment. Messrs. Evans and Dean in their respective roles give an even show. "Honora" is a real vaudeville comedy playlet, built by someone who knew, although the author's name is not given. It is an act which will have a long life. *Sime.*

Gertrude Hayes and her "Dancing Brick-tops."

12 mins.; Four.

Henderson's.

Gertrude Hayes has four young women wearing red hair back of her while she is singing. The hair may have grown that way or it might have been built. Anyway, it supplies the title. The girls furnish good looks and lively dancing. Miss Hayes essays two characters, one as herself, and another as a boy. She is some boy. The number makes a nice little turn. It runs off quickly, and the youthfulness of the chorus lands them in the good graces of the audience. *Sime.*

Miss Hoffmann's "Salome" may be a magnet for the curiosity seekers if it is properly "boomed," but it's not sensational—nor is it risqué. If New York is frenzied to see the undraped a visit to the East Side these dog days will reveal much more, and in larger quantities than may be seen on the Hammerstein Roof while Miss Hoffmann occupies it. One is never quite certain of the "Salome." You are interested indifferently all the time. Monday evening the audience applauded loudly. The capacity attendance evidenced Miss Hoffmann with her nature dance is a big drawing attraction, the all important item to the manager.

Sime.

Max Witt's "Bonnie Scotch Lassies."

"Girl Act."

19 mins.; Full Stage.

Fifth Avenue.

The act really amounts to a straight female singing four, with a fifth girl to do incidental dancing. It was the latter that saved the turn from what might have been a questionable debut. The four girls enter in golfing costume, the dancer appearing as a caddie. They have an appropriate number, "The Scotch Golfing Lassies." This is followed by a solo by Grace Clark. Miss Clark has a light, pleasing voice and several high notes, and did very well in her single number. "The Glow Worm" from "The Girl Behind the Counter" was another quartet number. The voices at times do not balance well, and the harmony has not yet been worked out satisfactorily. A medley of familiar Scotch ballads at the finish went much better. During the soprano solo early in the act three of the four singing girls are off stage for three minutes or so and one unconsciously expected a change of costume upon their reappearance and was surprised when they returned in the opening frocks. A point against the quartet is its lack of animation. They stand almost motionless during the singing and a dancing step of some sort might aid greatly. Iphig Dahl is the dancer. She is a slim active little person, and her Highland dances were warmly approved. They were introduced toward the end while the singing girls were making a costume change from the golfing togs to long-skirted frocks, resembling that worn by Harry Lauder's girl assistant. A pretty setting goes with the act, which should later work into a fairly pleasing number. *Rush.*

"The Angelus" (5).

Songs.

20 mins.; One (16); Four (4); (Two Special Drops).

Henderson's.

"The Angelus" sounds like a "production," but there are so many things in vaudeville now called "productions." At least "The Angelus" has "The Village Choir," and that is sufficient. "The Angelus" seems but a new background for their act. Opening in one, some excellent singing is heard, especially in "The Songs of Yesterday," and the harmony is really exquisite excepting for the soprano, who insists upon featuring her one high note. For an encore a church choir scene is exposed through a transparent drop and for a finale an illuminated "Angelus" appears in the background. The selection for this portion has not been well chosen. There are many more melodious sacred songs than the one in use, and with something more catchy "The Angelus" will be a big hit. Without "The Angelus" "The Village Choir" would be a big hit just the same. The fifth person in the act is firstly a farm hand, and secondly an organist, but more secondly than firstly. *Sime.*

The bill at Brighton Beach this week costs Dave Robinson, the manager, \$3,000, net summer prices.

Hickman Brothers.
Acrobatic Comedy Sketch.

Full Stage.

Fifth Avenue.

The program calls the offering of the Hickmans an acrobatic comedy sketch, but it is really a trick farce with the acrobatics amounting to nil. It has quantities of rather elementary comedy, rather lacking in subtlety for the purpose of the Keith-Proctor pet establishment. Its trick surprise is the factor that gives it whatever value it has. The stage is divided, one-half being a garden and the other half a drawing room, the wall of the house running down the centre of the stage. Against this wall is set a garden bench so arranged that anyone lying upon it may slip into the drawing room by the simple process of turning over. The husband of the "household" is a detective and uses this device in his playful efforts to mystify his wife and a country boy who calls. He meets the boy in the garden, sends him into the house to tell Mr. So-and-So to come out. By the time the boy is in the drawing room, the husband is standing there, having come in through the trick entrance. Once or twice this is funny, but many repetitions make it boring. The comedian of the little organization has some funny bits and his make-up is laughable, but the dialogue is crude. The Hickmans have the foundation for a comedy acrobatic sketch, but they lose the point when they attempt a polite farce. At least they should get some acrobatics into the finish instead of the present arrangement, which is much too quiet. *Rush.*

Rosa Berry.

Pianologue, Songs and Imitations.

Open in Three; Close in One.

Henderson's.

When a single girl act who has in her offering a pianologue, imitations and songs, can win out a Henderson audience with the handicaps always there, there must be some merit to the turn. Rosa Berry did that on Tuesday afternoon, and received an encore which she thought justified her in giving "imitations." Miss Berry would have had no more honors to her credit without them. The song at the piano was out of ear's reach, but still the house thought very well of it, and liked an impersonation of a Chinese girl (Miss Perry's best) very much. The singing of Marie Lloyd's song "The Customs of the Country" scored also, and the young girl, new to vaudeville and fame as far as known, all alone on the Henderson stage was one of the hits of the bill. How she will be received in a theatre remains to be seen, but assuredly her Henderson start is most auspicious. *Sime.*

"Country Boys and Girls."

Full Stage; Special Set.

Brighton Beach.

George Homans' "Country Girls and Boys" were not in working order on Tuesday evening at Brighton Beach. One of the boys sang the principal girl's numbers and they suffered accordingly. With the act opening the show, it did extremely well. With "kids" in looks and actions, the act should work out into a nice lively number of that sort. "Hoo Hoo," "Sweetheart Days" and "Smarty" all "lid" songs, were sung. *Sime.*

The Ramsdell Sextet.
17 mins.; Full Stage.
Henderson's.

The Ramsdell Sextet is more properly a Septet since there are six girls and a boy. The boy is a young man, with a light voice. Seated in the left hand stage box, it was with difficulty the first song was heard. It's something about "Willie Brown." Opening in pretty costumes, each of a different material, the sextet of girls dance most ordinarily—and long—not to say tiresomely, when the "Willie Brown" youth breaks in. From then until the finale it is solo or duet numbers. A young woman harks back to "The Girl From Paris" for a song, and afterwards imagines she is toe-dancing, evidently, for she feints at dancing upon her toes. Another girl says she will imitate a "French Chanteuse," but she doesn't, although trying earnestly to do so. It's seldom seven people can gather together without at least one securing attention for some particular thing, but The Ramsdell Sextet, individually and collectively, have succeeded. The act can not possibly pass through as at present made up.

Sime.

Francis Sedgwick and Company.
"Too Many Husbands."
Full Stage.
125th Street.

"Too Many Husbands" introduces Francis Sedgwick as the principal, if not sole farceur in a combination of three people. Mr. Sedgwick is occasionally funny in a way that is all his own, but his methods are far from smooth, and his vehicle is very noisy and childish. Noise and horse play seem to be the chief ingredients of its humor, and the character drawing is wooden to say the least, even for a farce. The story has to do with the adventures of Mr. and Mrs. Dick Trotter (Francis Sedgwick and Florence Oakley), lately married, following the death of Mrs. Trotter's first husband. The latter's brother sends word that he is about to call, and the couple believing that it is the ex-husband himself are thrown into transports of emotion of varying sorts. The brother turns out to be a tough ranchman. Upon meeting Trotter he maltreats him for no very good reason, but finally enters into a plot to frighten Mrs. Trotter into the habit of treating her husband better. It isn't much of a story and had it not been for Sedgwick's one or two funny minutes the proceedings would have been very dismal indeed.

Rush.

Four Yllerom Sisters.
Revolving Globes.
14 mins.; Full Stage.
Henderson's.

The Four Yllerom Sisters are foreign, and supply a novelty turn through a quartet working upon revolving globes. It is a prettily dressed act, the girls costumed in tights, and some very difficult tricks are accomplished, especially head-stands and head-to-head balancing, which would win applause even were the underlander to have a solid foundation beneath her. A young girl is the top mounter. While not a big act, it should fill in as a novelty number on any bill.

Sime.

Tony Wilson and the Sisters Amorus will return here to play next season. H. H. Feiber re-booked the act.

OUT OF TOWN.

"That" Quartet.

14 Mins.; One.
Savoy, Atlantic City, N. J.

"That" Quartet is the same old hit, with William Redmond replacing Frank Morrell as the tenor soloist. The boys do not seem to miss their old partner, as Redmond, who has a most pleasing voice, fits in well, and Morrell's strong voice is only missed at the finale of the concerted numbers. Redmond sang "Childhood" as a solo and was roundly applauded. *Sig.*

Pertina.
Dances.

7 Mins.; Full Stage.
Keith's, Philadelphia.

Pertina, a foreigner, having her first showing in the east after twenty weeks on the Orpheum Circuit is heading for New York with a style of toe dancing, in the main different from that usually seen. Pertina is rather more of an eccentric or contortion dancer, considerable of the time employed in her act being given to this line of work, but there is at all times an evidence of grace about her evolutions which marks her as a clever dancer as well. The jumping and eccentric stepping displays cleverness as well as remarkable strength and command of the toes and ankles. Robbed of the picture usually supplied by elaborate stage settings, it is Pertina's individual ability which is left to appeal and her efforts are worthy of praise. Every minute of the seven is full of action and she met with instant favor which was held safely throughout her act. In the midst of the "Salome" and other dancers with attractive surroundings to help, Pertina should appeal as something different and find ready recognition.

George M. Young.

Katherine and Elizabeth Nelson.
Piano, Songs and Characters.
15 Mins.; Two.
Keith's, Boston (Boston Theatre).

Katherine does the character work and songs; Elizabeth plays the piano. Elizabeth is none other than Elizabeth Otto, the vaudeville pianist. She is the real part of the act, and a wonder at the keys. Katherine, while good to look at, is amateurish. Her good looks may pass her through, however.

E. L. Waite.

May Hickey.
Songs.
14 Mins.; One.
Keith's, Philadelphia.

From the chorus in musical comedy to vaudeville comes May Hickey, who pleases to style herself "The Greeter Girl" whatever that may mean. Miss Hickey has several good points. First is an attractive appearance. One of her songs did a lot toward helping her through nicely and a little stepping, which could hardly be called dancing, with a rather generous display of curves, added some more. Miss Hickey seems to have been coached into the ways adopted by other singers when a style more natural would be an improvement. There is not much to her voice, but another song or two as good as the second she used would cover this defect and then that "Greeter Girl" title ought to be worth something.

George M. Young.

Frank Milton and the De Long Sisters.
"The Divorce Lawyer."
18 mins.
Empire, Colorado Springs, Colo. (Week July 6).

"The Divorce Lawyer" was written by Jack Burnett and affords all three members an opportunity to show their respective merits. There is no plot or story just a continuous rapid fire of excellent talk. It deals with a divorce lawyer in a small town in South Dakota. Milton appears as a "Rube" lawyer, his former character, and introduces his organ specialty, which brought about eight encores. The act contains many laughs and several speeches brought hearty applause. The changes by the girls are quick, and the costumes handsome. With a few more performances the act will be running smoothly. It is undoubtedly the best vehicle the trio has ever had.

Harry X. Beaumont.

The Romany Opera Co.
"Gems from Faust"—Grand Opera.
35 Mins.; Full Stage (Four special sets).
Keith's, Boston (Boston Theatre).

"Too much of a good thing" aptly describes the performance of "Gems from Faust," by Alexander Bevan's really good singers, with Florence Quinn, Mary Obey, Ettore Campana and the others in the cast. Grand opera in vaudeville is pretty heavy medicine, especially in summer, and when one is given a thirty-five minute dose of it, something is likely to happen. It is good, but fearfully heavy music. The singing is excellent, and the orchestral music under Bart Grady unusually good, but the "gems" were poorly chosen and the heaviness of the last half hour of the show killed the rest of the bill. The former act of the company is much better suited to vaudeville.

E. L. Waite.

Bothwell Browne and Company.
"The Gibson Widow" (Pantomime).
12 Mins.; Full Stage (Interior).
Empire, San Francisco (Week July 6).

The act is strictly pantomimic, and by that method tells of the winning of the widow of the Gibson illustrations by the fashion plate stalwart. The setting is a rich piece of stage craft and won a solid round of applause at the opening. The characters, the widow by Browne and the lover by Ernest Young, were well sustained. The elimination of the chorus which was utilized at its Princess "try out" has helped the difficult problem of unfolding the plot considerably. Browne is a finished impersonator of the gentler set and in unfamiliar territory is sure to keep them guessing until disclosure. The Empire gatherings liked the act greatly.

W. Alfred Wilson.

Smith and Whiting.
16 Mins.; One.
Savoy, Atlantic City, N. J.

Rather a novel offering, which might be called a "talking-singing act." Both work "straight," but the taller of the two brings in some excellent clean comedy. The last number, "A Small Town Gal," brings several encores.

Sig.

Rafayette's Dogs have been secured by H. H. Feiber for a reappearance over here, commencing August 31. United time will be played.

Amy Stanley and "Picks."
18 Mins.; One.
Savoy, Atlantic City, N. J.

Miss Stanley has selected four "picks"—two boys and two girls. She sings two songs herself, but the "coons" are the hit, especially the one who imitates Bert Williams. The act could stand some tinkering.

Sig.

ZUE MCCLARY VERY ILL.

Zue McClary, a very well known agent for the booking of lyceum and Chatauque attractions and who several years ago successfully ventured into the park and fair booking field, has been forced by illness to retire temporarily from her business.

During her absence the concern will be handled by Charles Roltare, the magician, who has acted as manager for her during the summer season for several years. The office is in the Knickerbocker Theatre building annex.

Miss McClary has the bookings this year for the New York State Fair in Syracuse, the big Batavia Fair and a large number of the important events in this State. The care of handling this business is said to have so pressed upon her that she was forced finally to give up the active management of the bureau. She is now at her home in New York suffering from nervous prostration and her physicians have advised her to enter a sanitarium for a time. It will be six weeks at least before she is able to resume charge of the business.

The concern had taken a number of acts under "play or pay" contracts. Although a great deal of their time is taken up with contracts already signed for fair engagements, there were a number of weeks remaining open, and Mr. Roltare decided that under the circumstances it would be fairer to take the acts involved into his confidence. Accordingly, he explained the affair to Harry Mountford, of the White Rats of America, and together they arranged a meeting between Mr. Roltare and the acts under contract to Miss McClary at the rooms of the White Rats this afternoon.

In all probability Mr. Roltare will tell the acts that there will be no effort on the part of Miss McClary to cancel any contract and will then suggest that all under contract to the manageress make whatever arrangements they can themselves for summer time.

MRS. BISHOP IN WANT.

Eleanor Bishop, mother of the once famous Washington Irving Bishop, a "mind reader," is in want at her home, 252 West 120th street, New York.

The present dire circumstances surrounding Mrs. Bishop were discovered by Harry Houdini in the course of an investigation this week.

Mrs. Bishop's son, Washington Irving, was killed in 1889 by vivisection, surgeons having dissected the mind reader under the supposition he was dead.

A jury acquitted the physicians upon the ground they had acted in good faith, although consent to the vivisection of the supposed dead man had not been obtained. It caused a great deal of press comment at the time.

Melnotte Sisters and Clay Smith will appear at the Fifth Avenue July 27.

PARKS AND FAIRS

Harry D'Esta, the Pennsylvania vaudeville manager, opens Crest Pier, Wildwood Crest, N. J., to-day (Saturday) under his management. There will be the usual amusement, including a theatrical entertainment on the pier.

Atlantic City, July 16.

"Creation," the new Boardwalk amusement being erected by local capital opposite the New Million Dollar Pier, will open July 18th. It looks like a winner provided the admission price is O. K.

A western man well informed on the summer park situation in his part of the country came to New York this week. In conversation he stated bluntly the reports of western parks faring better this season than those located in the east and south were not so. "With two exceptions," said he, "I do not know of a single park in the west making any money. The exceptions are 'railroad parks' where the traction companies are content to break even or accept a slight loss for the increased receipts from transportation." The show conditions all over the west are in miserable shape, the westerner added, and out there many smashes in the summer park division are daily looked for. The eastern conditions have not altered. The weather has behaved admirably for the park people in this section, but the same old cry "There's no money in the crowds" still prevails. The park patrons are casual visitors, looking about, enjoying the free shows, and departing, perhaps squandering a small bit of money upon the cheaper amusements. In the south it is even worse according to authentic information. The concessionaires plying the park circuits are expected before long to take up their effects, and attempt to make money elsewhere. A great many will decamp from the parks when the fair season opens.

Complaints are plenty and frequent of late in relation to acts booked for summer parks, where unfilled contracts have resulted. It is not more than may be expected. The foreign act which comes over here on a park contract issued by an agency or manager of whom they are in ignorance have small grounds for moral redress, because of their ignorance and the avidity with which they grasped a mere chance of working in the hot weather. The American summer park situation has oftentimes been printed, and the foreigners know it. If they are satisfied to agree with irresponsible agents or agencies to work over here for from ten to twenty weeks, with no other guarantee than the worthless piece of paper signed, it is their own fault upon arriving if the contracted time remains invisible. There is recourse to the law left, but it is a maxim that anybody issuing a valid contract who will allow suit to be entered under it can not be collected from in ninety-nine cases out of one hundred, though judgment is obtained. What applies to the foreigner goes as well for the American. For the home talent, however, there is absolutely not excuse, and seldom is any complaint made excepting in bold cases of deception. The season so far has been so disastrous there are

many reasons why salaries are not paid or contracts lived up to. If the artist, whether he is of foreign or American extraction, is business-like enough to demand a contract from a responsible party, he is protected; otherwise the summer park engagement in America at present is a gamble, and the odds are always against the act.

Paris, July 7.

A new open-air concert is being built up Montmartre, opposite the Hippodrome, on a part of the site recently occupied by a convent from which the nuns were expelled four years ago under the laws governing associations, at the time of the religious difficulties in France. The chapel has long since been occupied by Pathé Frères, who have been giving a moving picture entertainment at 6 cents admission. The latest al fresco resort of the gay city is to be called the "Charmille" (arbour), and is intended for families—that is to say will be run at popular prices, something similar to the Kursaal near by. At the Kursaal, Avenue de Clichy, a new hall of three years standing, that has already seen some vicissitudes, they are advertising a program run by "Maury's International Attraction Circuit," consisting of variety during one hour, half hour's music, half hour's gramophone (distinction is made!) and three-quarters moving pictures.

Since the ejection of Frank Melville from Woodland Park, Camden, N. J., by the Public Service Corporation of that State, the lawsuits have been dropping like autumn apples. As a starter Melville secured an injunction against the Public Service corporation, which owns Woodland, through the Woodland Park Association, against that association, and against H. D. La Cato, the original lessee from whom Melville bought his lease upon the property. This gives Melville legal possession of the park. The defendants tried unsuccessfully this week to have the injunction vacated, but Vice Chancellor Howell in Newark, N. J., refused to entertain their demurrer. Now Melville declares that the defendants' action upon being served with the papers in the injunction proceedings constituted a contempt of court and has asked that warrants be issued for their arrest on this charge. Actions are also threatened by Mr. Melville against General Manager Bailey of the P. S. C., a Camden constable, who is said to have assaulted Mrs. Melville, and a local bank which refused to cash one of Melville's checks. Beside all this litigation Melville declares his intention to institute civil suits for damages against the railroad company, Woodland Park, and La Cato. Argument to make the temporary injunction permanent will come up before Chancellor Stevens in Newark next Tuesday.

Frances Rockefeller King, of the United, who books the "clubs" in winter, is now supplying summer resorts with light entertainment. Last week Miss King despatched two acts to the New York State Bankers' Convention at Frontenac, Thousand Island.



PARIS NOTES

By EDWARD G. KENDREW.



Paris, July 7.

The Folies Bergère (to open end of August) is already arranging the winter program. In the press there's an invitation to pretty girls who wish to join the ballet and chorus for the next *revue* (December). It is mentioned that previous stage experience is not necessary, and that those who have not yet faced the footlights—the moment they are pretty and graceful—will be given every consideration for their debut. Mr. Bannel hopes to find snappy chorus girls who will be a credit to his establishment. English and American dancers are always engaged at this hall for the *revue*, and I doubt whether he will be able to recruit his new company without these necessary auxiliaries.

The Tiller school, and such ballet trainers in London have formed one of the great sources from which this category of supernumerary has been drawn. Few of the English troupes have been able to do more than dance well. Some naturally have left the ranks of the ballet and earned a position of renown in Paris as individual performers, such as the Barrison sisters, Miss Compton, Miss Lawler, May de Souza and others. But they are few considering the great number who have been engaged in the French capital during the past ten years.

As a rule, however, the well known French artistes can fill all roles in a *revue*, but the rank and file are somewhat indifferent. The available supers here cannot dance, and many cannot sing, so that we invariably find an Anglo-American troupe of girls at the principal halls. Some are not above reproach as artistes, though superior to the native contingent. The only fine art in which the French, as a nation, lacks is real artistic dancing. Even the Paris Opera in this respect is far behind the Scala, Milan, or even the Alhambra and Empire, London.

An international theatre exposition is announced to take place in Milan, Italy, in 1913, which coincides with the centenary of the birth of Verdi.

In September next a Congress will be held in Berlin to discuss the rights of authors or owners of stage plays and theatrical productions, at which it is to be hoped someone interested in vaudeville may have a voice. The "legitimate" theatre has never been above pirating business from the variety stage in all countries.

All the large (or I should say important) winter resorts of Paris are now closed excepting the Scala and Moulin Rouge. The Apollo has had to put up the shutters, and no fixed date is yet obtainable as to any reopening. The summer establishments are doing splendid business, especially the Jardin de Paris, where a brand fresh show was put on last week.

The program of the Jardin de Paris (many cities now possess a resort by that name) includes La Fiarka, Bohemian scene; Hil-Hyris trio, dancers; Lily Tiso, English chanteuse; Ida Belli, Italian chan-

teuse; Elly Van de Vett, Cosmopolitan idem; Rosita Reali, Spanish dancer, and the Delys, comedians. In the circus, constructed while you wait after the stage show, are Mlle. E. Valverde, tight wire; Freydos Hubert, equilibrist; Mlle. Therese de Ternann, haute école; Miss Elvira, revolving globe, and some very up-to-date moving pictures by the Eclipse people. I must not forget the American bowling alley, and also the "cake walk" and "cancan" to the strains of a pneumatic organ—although there is a good orchestra conducted by P. Bades.

On July 4 many places organized special fêtes in honor of the Americans in town. At the Bal Talbarin, Moulin Rouge, and Jardin de Paris, the Stars and Stripes were very much in evidence, and many extra bottles of champagne were opened in consequence.

SAM SHANNON, THE BIG MANAGER.

What, ho! Sam Shannon, the big manager, and his "Quick Lunch Girls." For this Sam Shannon, late of Mason and Shannon, has sprung into the vaudeville limelight with an act having a long list of well known names attached as instrumental in the birth.

The setting will be the favored eating place for hurried people, and Charles Nevins is attending to the staging of the two-scene piece. George Sidney has written it. The lyric writers are Jack Norworth and Junie McCree. Al Von Tilzer has composed the music.

The act is now rehearsing on the New York Roof during the day, and will be ready for presentation on Aug. 3 under the management of Mr. Shannon and the direction of the Casey Agency.

One comedian other than Mr. Shannon, the principal, and six young women will compose the organization, which is having special scenic effects built by the Klaw & Erlanger staff.

FOREIGN ACTS "LAYING OFF."

Two foreign acts brought over here to play summer park time on contracts issued by the Trans-Atlantic Amusement Co., are "laying off," no engagements in pursuance of the terms of the contracts having been furnished.

The Trans-Atlantic Amusement Co. is reported to be a corporation formed by Felix Reich and Harold Cox, the latter a retired summer park booking agent. Reich is continuing booking parks and fairs.

The acts said to have been engaged through the Marinelli office for the Reich-Cox time are the Merodia Troupe of cyclists and the Kirsche-Mariettas. The Merodia Troupe has accepted four weeks in Cuba, secured by Charles Michel, and will bring suit under the contract for amount due up to date by reason of unplayed time. The other act is "laying off" this week.

Several other foreigners are reported as in the country with summer park agreements from American agents to play reposing in their pockets while the acts are idle.

ROLFE'S OPERATIC PRODUCTION.

B. A. Rolfe announces August 10 as the opening date at the 125th Street for what he claims to be the biggest effort yet made in the line of one-act operetta offerings for vaudeville.

The production is entitled "Colonial Days." It features Geo. F. Hall and Lucille Rogers. Mr. Hall has starred for the past ten years in musical comedy. Miss Rogers for several years supported Wm. H. Crane and Sol Smith Russell.

The scene is laid in Virginia in the Colonial period and Mr. Rolfe says he has the most elaborate scenic and lighting effects ever seen in vaudeville. The act will carry fifteen people, its own musical director and musicians to augment the orchestras in houses played.

The book and lyrics are by Wm. McKenna, and the music by Mr. Rolfe.

NOTHING SURE FOR HAYMARKET.

Chicago, July 16.

The policy of Kohl & Castle's Haymarket has not been determined upon for next season, it is said on direct information. The Haymarket has played vaudeville for years; now there is a moving picture entertainment, with the house rented to the picture people under a guarantee which brings K. & C. a weekly profit.

The big vaudeville shows in Chicago during the past year have educated the public until the firm is in doubt whether a vaudeville bill at the Haymarket, conducted under the former style, would be again profitable.

About the city it is the opinion that vaudeville in some form will again occupy the Haymarket stage.

THREE TWINS.

When the musical farce "Three Twins" has been seen at the Herald Square, there is no argument left why the management insisted that "Three of a Kind" be withdrawn from vaudeville. The condensed version of "Incog" would kill the comedy value of the Herald Square piece in any city excepting the very largest where "Three Twins" had to follow the vaudeville farcelet.

"Three Twins" and "Three of a Kind" are akin to "Incog." Like the farcical character in each, neither is distinctive, but with the musical adaptation there are two persons entitled to nearly the entire credit for the success which the Jos. M. Gaites production has met with at the Shubert-Fields playhouse. It is a success there, without a reasonable doubt, though on Wednesday evening the upper portion of the theatre was so light in attendance it might as well have been closed. The orchestra was capacity.

The persons concerned in the bringing of a money maker to the Herald Square during the hot spell are Gus Sohlke, who staged it, and Karl Hoschna, the composer of the music.

Mr. Sohlke has gone back to his Chicago home, but his work and name are left behind, more indelibly written in the staging of "Three Twins" than by all he did together when located in New York. In "Cuddle Up a Little Closer" and "The Girl Up There," the show is rich enough

in catchy melodies, while with "Yama," a slow "rag," made so much of by Bessie McCoy that her encores seemed interminable, reaching at least eight in number; the composer practically guaranteed the musical excellence of the piece.

As for "numbers" in connection with the songs, Sohlke did all any one might expect, and then a little more. The opening chorus of the first act could be utilized for a finale. From then on, there is a varied scheme of chorus novelties, with about the only familiar bit (in "The Girl Up There") where the pictured face used in "My Starlight Maid" at the Hippodrome is again employed.

All stage managers seem to have a trait or knack in handling choristers which is always evident. With Sohlke it is an exit, he sending his girls slowly off or across the stage in single file. Geo. Cohan believes in having choristers come on the stage at a double-quick. Both schemes are effective.

The program states "Jos. M. Gaites begs to introduce 'Three Twins.'" The "beg" in the announcement has the suspicious sound of Gaites apologizing for invading Broadway. The line might be removed.

The girls, there in plenty, are good looking and well formed, some apparently having had all of nature's attention given to the lower extremities. The costuming is prettily tasteful, while the settings of the two acts are adequate.

Clifton Crawford is the male principal. As an actor, Mr. Crawford is showing to better advantage than he did on the New York Roof two seasons ago. In the second act Mr. Crawford held up the show while he handed over his old monologue to the audience, without "Gunga Din." The house liked the single talking act, but it doesn't fit in.

Stella Tracey is fortunate in having some of the song hits allotted to her, and in having Mr. Sohlke to put them on. For artistic merit in playing their roles, the honors go to Jos. Allen as a dyspeptic general and Frances Kennedy, a sobbing grass-widow. The cast runs well throughout. The three twins hardly disguise themselves in the very light colored stinky beards worn, but they do resemble each other on the stage.

Taking a standard farce, rebuilding it up with music and song, has proven a capital idea with "Three Twins." There may be others to come. It is a theatrical proverb that the leader leads, but many follow.

Same.

125TH STREET.

In spite of the season, the merry chirp of the ticket speculator is heard in the land to gladden for the moment the heart of the vaudeville manager, at a time when the manager's heart sadly needs gladdening. And the answer to this phenomenon seems to be La Sylphe, the sinuous young dancer who visited our fair city for the first time last week, and who has made several New York managers wish they had thought of her first.

La Sylphe is playing her second week at the Keith-Proctor uptown establishment, and, while the other summer vaudeville houses still open in the city are rather pleased with themselves when their skillful treasurers are able to spread out a corporal's guard to make it look like a regiment, the young man who occupies

the 125th Street ticket booth is kept in a condition of nervous excitement and profuse perspiration in his efforts to dispose of the long queue of clamoring populace anxious to see the "Salome" specialist who has made the newspapers talk.

For be it known La Sylphe is the very newest wrinkle in wriggles. She is really a dancing contortionist with the accent strongly on the contortionist. Here is a new style and she has made the most of it by surrounding her specialty with the alluring suggestion of the well advertised Lady of the Seven Veils. Her two earlier dances were very graceful performances, involving some unusually well done legmania, but the "Salome" number, done in an elaborate setting taken from the opera of the same name, was the drawing card. La Sylphe's evolutions have nothing in them of the disagreeable suggestiveness that the earlier dances deliberately convey. Her movements are wildly delirious, but her grace and complete control rob them of offense and make her performance a really artistic one.

The rest of the show develops nothing startling to Harlem unless it is the screamingly funny burlesque of the dancer by Bedini and Arthur who closed the show. The jugglers use a travesty on the sinuous one as an encore, in which they solemnly go through a burlesque version of the Herodias-Salome-John the Baptist incident, with all the elaborate parade of the original and a side-splitting dance by Arthur. The comedy juggling which went before scored easily.

The part of the bill which had preceded La Sylphe was decidedly short of feminine interest, the two girls of the Tennis Trio and the Florence Oakley, of Francis Sedgwick and Company (New Acts) being the only women who had appeared. Later Louise Dresser with her very agreeable person and a quartet of songs later helped to correct this shortage. Following the sensational La Sylphe, Miss Dresser was delightfully modern and smart looking, and the audience took to her immediately.

In the early part the Tennis trio did extremely well. Their turn is exceedingly well arranged. All three handle their juggling well and the man of the trio has half a dozen novel and even startling feats. One is a curious catch of three clubs while they are passing between the two girls. Another excellent point is the curiously skillful manipulation of a plate and a coin on top of a spinning parasol.

Coakley and McBride made a lot of rough fun, that plainly pleased the audience. It does seem, nevertheless, that the "wench" might treat his skirts more discreetly and make the undressing rather less obtrusive. The others on the bill were Raymond and Caverly, who are making a good deal of capital out of twisted speech taken from "Lonesome Town" and Al Foster and his dog.

Rush.

C. W. Williams, the ventriloquist, with the arrival of the warm weather, has again devoted his energies to the development of a successful flying machine. Mr. Williams is one of the expert aerial shippers of the country. The big ship he is now working on will be matched in the sky races this summer, and will be operated by the ventriloquist.

HAMMERSTEIN'S.

There would have been a terrific fall to the Hammerstein show this week had not Gertrude Hoffmann's impersonation of Maude Allan in the "Salome" dance (New Acts) held it up. Other than Miss Hoffmann's latest and the Four Piccolo Midgots, there is nothing new to the program in the air. Neither are the Piccolo strangers, but it is their first time out this summer.

Opening the show are Lyons and Parks, the youngsters who sing, dance and play a harp. Their light number for the first position upstairs was a doubly difficult one, but the boys got through quite well, the dance at the closing reaching the liking of the cool breeze seekers.

Following were the Countess Rossi and a "plant" in the audience, seated for convenience sake at Hammerstein's on the side row of seats. His gesticulations and exclamations while the Countess sings are very well worked until he overdoes. It is not long before this happens. Even Superintendent Harry Mock's warning to the expressive foreigner could not deceive the audience.

The Countess Rossi has forsaken the imitation of Anna Held, also the "soda water" set, performing her act in "one," where she is more valuable to the management. Still resembling Miss Held physically and facially, the Countess is depending more upon her gown, looks and "shape" than upon singing or impersonations. As regards the singing, Mme. Rossi ought to talk to one or two of her high notes; they are very wild.

In his second week Bernardi, the foreign quick change manipulator, seems to strike as very much of a novelty those who do not recollect Fregoli, the prince of all lightning changers Americans have seen. His opening restaurant scene is quite similar to that shown by Fregoli years ago (also for Mr. Hammerstein) while Bernardi's impersonations of composers did the most for him, although the scheme has been hammered out by any number of others. Some of Bernardi's subjects are judged by the impersonations of them given by Willy Zimmermann, but this is the strongest portion of the act, excepting the rapid changing of duplicate, but differently colored evening dress suits for an encoring finale. Bernardi goes very well on the Roof, which bespeaks another generation of vaudeville goers.

Tom Fletcher does for "The Memphis Students" what the foundation does for the Times Building. Besides Mr. Fletcher there are a number of "coons" and Abbie Mitchell, who sings and sings again.

A lively finish consisting of dancing branching out from Fletcher's only song gives the act a good ending, and were the opening as fast, without Miss Mitchell's solitary display of vocal fireworks, "The Students" would still be better liked.

Rice and Prevost, with Howard Prevost back in the act for the second week; the Musical Avolos, who have been on the Roof since it opened this summer; Horace Goldin and Jeanne Fransioli in the last week of their long run; the Piccolo Midgots, also moving pictures of the Democratic nominee accepting congratulations are in the second half of the program.

Monday night the Roof was packed

with humanity, and if it continues the "something" which each season turns up for Hammerstein's is there in the person of Gertrude Hoffmann. *Sime.*

FIFTH AVENUE.

The show at the Fifth Avenue early this week ran off with the same general semblance to smoothness and speed that might be expected of a clock that had been lubricated with molasses. For a starter they turned the first three numbers around so that the bill ran backward, Martini and Maximillian opening the show and Ethel McDonough occurring "No. 3" instead of "No. 1," as the program promised. Tested by the visible or audible enthusiasm of the audience the management worked to the advantage of Miss McDonough.

The heat of Monday night melted the audience's sense of humor, and although some of Martini and Maximillian's nonsense was rewarded with laughter, the greater part of the travesty was lost, and much of the talk was interfered with by the noise of late arrivals. The audience was in a condition that might be described as semi-heat prostration and only noise was able to penetrate its coma.

Maddox and Melvin, who were "No. 2," fell a victim to this condition. Their dialogue, really funny, never got across, and it was not until the wild acrobatic finish that the audience woke up, although the travesty which immediately preceded received scattered laughs.

Then came Miss McDonough, a vision of comfortable coolness, and the house took on some appearance of being alive. The catchy little specialty of "The Girl Behind the Drum" held them interested until the finish, although Miss McDonough lost her comfortable appearance very soon.

The Hickman Brothers (New Acts) followed with a sketch that called for a good deal of stage setting, and in the interval between the two full stage numbers the orchestra obliged. Then the orchestra obliged again, and for nearly three minutes continued to oblige, while the audience waved fans and became restless.

Sam Williams did rather better than fairly, thanks largely to his songs. The monologue went the way of all the talk in the show, and Williams was inclined to be indignant at the disinclination of his hearers to pay attention. He passed it off in "joshing," however, and thereby earned their good will. Williams has some very bright observations, and handles his laughing points neatly.

Cecilia Loftus, whose name is spread all over the electric sign on Broadway, was easily the hit of the show with her series of impersonations unchanged except that she is making a good deal more of the Caruso number, singing to the accompaniment of the orchestra instead of sitting at the piano. The vocal requirements of the impersonation are rather a strain upon Miss Loftus, but she makes a capital bit of mimicry out of the tenor, and it was this that earned the greatest applause.

Bassett and Butler have a seasonable specialty in their exhibition of fancy skating on real ice. The block is only about four by twelve feet, but they manage to use every inch of it in a capital

display of delirious curves and pirouettes. The novelty carried it through easily, and as the closing number it held the audience interested to the finish. The two are extremely graceful and their pretty costuming and stage setting gave the turn an agreeable touch of picturesque.

Max Witt's "Bonnie Scotch Lassies," New Acts. *Rush.*

BRIGHTON BEACH.

"They say squirrels would treat me fine Because I'm nutty all the time."

Other than a dress, those two lines are the only new matter in Eva Tanguay's act. She is at Brighton Beach this week, the headliner and hit of the show. With the big house daily, but she is growing alarmingly frank in her comments upon herself.

In spite of a couple of weak spots on the early half, the Music Hall show this week is one of the best which might be imagined for the seaside, although Manager Dave Robinson believes his program last week to be the leader so far. But Dave is a manager for himself now, so his opinion doesn't carry about his own shows.

Opening the second half are the Five Pirasoffis in a juggling number containing some spirited work, especially at the finale, and it is a "sight" act in addition, setting off the stage in bright colors.

Closing the bill are Gus Edwards' "Blonde Typewriters," who were added without being programmed. "The Country Girls and Boys," which the Edwards' act was supposed to replace, were still playing Tuesday, giving ten turns to the show.

Francesca Redding's sketch, "Honora" (New Acts), had the cream position of closing before intermission, and filled the spot to a dot, while "Gentlemanly Jim" preceded her with his monologue.

The placing of Corbett's card on the easel did not evoke any applause, although plenty followed his entrance and exit. Corbett's string of stories is the same, including a new one about a traveling man, not worth while holding to. There is such a thing as "panning" oneself too much, and Corbett ought to avoid the extremes. He also should have a two-minute encore on tap. It is always wanted, but Corbett bows only. The lack of encore will injure him as a vaudeville card with the managers in time if he doesn't provide against it.

"The Six English Mascottes" were on "No. 4" and "died" in that position. The number played Henderson's, Coney Island, last week. They could have passed away as easily on any spot in the bill.

"The Country Boys and Girls" (New Acts) opened, and then came Mildred Flora, with some songs before her wire exhibition. Miss Flora sensibly withheld her monologue, and if she ever talks again for amusement on the stage the wire walker ought to procure fresh material. She will always be better off, however, when singing or wire walking only. Mildred did well enough. Sandwiched in between her and the "Mascottes" were The Kemps, a colored duo, who sing and dance, winding up with a "Dahomey" song in what must be a copy of Greene and Wer-

ner's closing scene of their act, excepting the full stage set.

The Kemps have the Greene and Warner dressing for the "Zulus" to a nicety. If The Kemps have taken the bit, they should be made to discard it by order of the managers if nothing else avails.

Sime.

ALHAMBRA.

The show is a light comedy arrangement that for the purposes of mid-July entertainment serves very well. Nat M. Wills is the headliner and scored the sort of success that has become a sort of habit with the tramp monologist in the Williams houses. The matter remains the same with the addition of a parody on Gov. Hughes to the air of "Hoo Hoo"—a well written bit of burlesque lyric.

Toward the middle of the program two comedy sketches occurred, separated by only one intervening number, but they were so entirely dissimilar that there was no clash. Julie Ring and Company were "No. 3" with a comparatively new offering, "The Wrong Room," a sketch which follows a very conventional theme, but is made entertaining by the animated acting of the principals. Miss Ring in any guise makes a charming ingenue. Even if one is a bit inclined to protest against the unconvincing situations into which the sketch leads her, he cannot escape her girlish attractiveness. James Norval is a manly young college boy, and the two extract a large amount of humor.

Bert Leslie and Company have worked "Hogan's Visit" up into a capital successor to the earlier sketch of the "Hogan" series. Leslie carries over a little of the old slang, but most of the twisted English is of new coinage. Since the sketch started the slang has been vastly enriched. A new line is Leslie's speech to the butler, "Blow yer horn, blow yer horn, even if yer don't sell a single clam," a picturesque equivalent for "Keep trying." Maude Emery is out of the cast. Her successor is a good looking blonde girl who has a song in place of the former dance.

Bowers, Walter and Crooker have the difficult closing position following a solid laughing show, and they hold it down splendidly. The semiacrobatic dancing and fast clowning kept them going at high speed, and in spite of the tough spot they finished with real applause and came back for a bow or two.

Gardner and Revere open the intermission with their entertaining melange of music and dancing. They jump from one thing to another with speed that never permits a slow movement, and the variety of the nonsense prevents any dragging. Miss Revere's song was good for an enthusiastic encore, and the capital dancing of Mr. Gardner at the finish created a demand for more.

The Rinaldos in hoop rolling opened the show. Some of the opening work is rather simple, but all of it is well handled and the brilliancy of their stage paraphernalia helps. The woman is still doing the double circle into a miniature house originated by Harry Kraton, only using a small church for the purpose. The string tricks at the finish are well worth while.

Sue Smith had "No. 2" and pleased mildly with a trio of unfamiliar numbers, each involving a pretty costume change.

"The Singing Flower Girl" keeps her selections at a grade which comes easily within the popular taste and makes the most of her beautiful high tones.

The Brittons in a good spot did extremely well. *Rush.*

HENDERSON'S.

The bill at Henderson's framed up quite well this week considering the policy there the present summer. Mr. Henderson's patronage must be well established to chance it weekly by the number of new and unknown acts placed on the program.

As an illustration of the Henderson taste, it may be cited that the Wangdoodle Comedy Four, colored, were the hit of the show on Monday. They have been successful in burlesque houses the past seasons, and before that are believed to have played in vaudeville for a time. Statistically speaking, present vaudeville must then be an evolution of Henderson's.

Apdale's Animals is the both interesting and amusing number. The trainer, although probably through the heat on Monday, wearing tan shoes with evening dress in the afternoon, has a varied and well acting collection, and he put them through their paces in a showmanlike style; the perspiration rolling from his face meanwhile. It is one of the best animal acts for diversity seen in a very long time, and a raccoon (or what looked like one) attracts unusual interest.

Fonda, Dell and Fonda, two girls and a boy, have a pretty club swinging number, including a neat setting intended for an oriental effect, which might be amplified with benefit. Mabelle Fonda is labeled "The World's Peerless Lady Club Juggler," a sweeping statement. The work is nice, but without an oversureness, which may be attributed to the weather, and the act did very well.

The singing and dancing of Mac and Ruth Bernstein took hold, and if "Bernstein" is the correct name, they also are deserving of additional credit for the retention of it for stage use. Quigg and Nickerson as a duo from the former act of Quigg, Mackey and Nickerson, offered about the same routine of music and talk formerly employed, the comedian working in blackface also.

A travesty on a "sheath" gown while in the widow costume of the burlesque for Vesta Victoria's "Goo-Goo" song won a solid laugh on the instant for Earl Whyte and Company. The other of Miss Victoria's songs might be replaced. The idea of this particular burlesque upon song hits is as funny as ever. The only requisite is the stuff to make them laugh, and the Whyte Company has a very good average.

The "Risley" work of the LaSella Trio constitutes the major part of the turn. In dress there are two girls and one boy, the boy doing the pedal work, while one of the girls fills in the picture, having a couple of simple tricks only to perform. The other "young woman" is the acrobat of the trio, and a dandy. Some of the "Risley" tricks equal any shown, and they are fast, sure workers, faking one trick only.

Gertrude Hayes and her "Dancing Fricktops," Four Yllerom Sisters, The Ramsdell Sextet, "The Angelus" and Rosa Berry are under New Acts. *Sime.*

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CASINO, New York City
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Dalmora, Misses, Calvert Hotel, N. Y.
Delavoy & Fritz, 2067 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, Indef.
De Loria, Musical, 218 Swan, Buffalo.
De Veau, Hubert, Chester Park, Cincinnati, O.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Chantal Twins, Sabasa Pk., Taunton, Mass.
De Vay & Dayton Sisters, Little Rock, Ark.
Demacoe, The, 114 N. 9, Philadelphia.
Demone & Belle, Englewood, N. J., Indef.
Dezman, George, Barnum & Bailey, C. R.
De Fue & Estes, 2448 Cornell, Indianapolis.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
De Trickey, Coy, Hunt's Hotel, Chicago.
Debmora & Darrell, 1518 9th, Oakland, Cal.
Delapone, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Fuller's Pk., Trinidad, Col.
De Muths, The, 26 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Vay & Miller, 209 E. 14, N. Y.
De Vera, Madeline, 54 W. 125, N. Y.
De Young, Tom, 156 E. 113, N. Y.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devlin & Elwood, 1553 Broadway, N. Y.
Dike, Lillian Mary, Brooklyn Stock Co., Indef.
Diamond & May, Fischer's, Los Angeles, Indef.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dilla & Templeton, Columbia, O., Indef.
Dillie, Max, Ringling Bros., C. R.

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Hotel Sturtevant, West 35th St., New York.

Dixon, Nona, 5626 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburgh.
Donnelly & Botall, 3 Copeland, Boston.
Donnetta, Ira, 133 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Dona, Robert, Barnum & Bailey, C. R.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Doric Quartette, 100 Wells, Toronto.
Dyson, Howard, 435 Bingham, Reading.
Dye & Lee, 422 W. 48, N. Y.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Dreano, Josh., Bevere House, Chicago.

Drew, Dorothy, Palace, Blackpool, Eng.
Du Bois, Great, Co., 2067 N. Main, Bridgeport.
Dudley, O. E., Crystal, Ind., Indef.
Duff & Walsh, 2303 Fairmount, Philadelphia.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., 20, Majestic, Milwaukee.
Duncan, Tom, Ringling Bros., C. R.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Dupree, Frank, Martin Luther Str., Berlin.
Dupree, George & Gibby, 228 W. 28, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Dutois, Three, Ringling Bros., C. R.

Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, E. F. D. No. 1, Trenton.
Edmonds & Haley, 308 E. 30, Chicago.
Edmonds & Monie, 308 E. 30, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edytha, Rose, 345 W. 23, N. Y.
Edwards & Vaughan, 2089 Lawrence, Phila.
Evans, Billy, Park, Hershey, Pa.
Egner, Fred, Barnum & Bailey, C. R.
Ehrendall Bros., 124 Leffewell, St. Louis.
Elastic Trio, Majestic, Pittsburgh, Indef.
Eltinge, Julian K., Fort Salonga, L. I., N. Y.
Elliot & West, 2002 Ellsworth, Phila.
Ellsworth, Charley, 64 E. 11, St. Paul.
Ellsworth, Mr. & Mrs. H., National Hotel, Chi.
Elmore & Ray, 2442 State, Chicago.
Engleton, Nan, 415 W. 37, N. Y.
Emery's, The, Dedham, Mass.
Emerald, Monie, 14 Leicester Sq., London, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emperors of Music, Four, 451 W. 34, N. Y.
Empire Comedy Four, Empire, Liverpool, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circa Siniselli, Warsaw, Rania.
Esmeralda, 8 Union Square, N. Y.
Espe, Dutton & Espe, Kenoska Pk., Danbury, Conn.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Evans & Lloyd, 923 E. 12, Brooklyn.
Everett, Sophie, South and Henry, Jamaica, L. I.
Excella, Lonise, Hagenbeck-Wallace, C. R.

Faber, Aista, Hagenbeck-Wallace, C. R.
Fagan & Melen, 141 Wells, Wilkes-Barre.
Fairchild, Violet, Unique, Winnipeg.
Farnon & Ransley, Dunlop Hotel, Atlantic City.
Farlauraux, Camille, 89 Court, Boston.
Fantas, Two, Van Buren Hotel, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrar & Le Roy, 121 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fiddler & Shelton, Proctor's, Newark.
Fasacos, Four, Barnum & Bailey, C. R.
Fay, Anna Eva, Melrose, Highlands, Mass.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, 20, Olympic, Chicago.
Fentelle & Carr, Orpheum, Oakland.
Fenst Brothers, 242 W. 49, N. Y.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Flemmen & Miller, 359 Graham, Brooklyn.
Fonda, Dell & Boy, 12 E. 17, N. Y.
Force & Williams, Titusville, Pa.
Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
Ferguson & Du Pree, 313 E. 71, N. Y.
Fischer, Joe G., 249 Market, Newark.
Field Boys, 62 E. 100, N. Y.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Henry W., 355 Bluehill, Roxbury, Mass.
Fields, W. C., Hippodrome, London, Eng., Indef.
Fields, Will H., Bijou, La Crosse, Wis.
Fillmore, Nellie, 541 W. Garfield, Chicago.
Filion & Brrol, 230 Magnolia, Hollywood, Cal.
Fink, Henry, 150 Potomac, Chicago.
Fisher & Fisher, Deming, Rockaway.
Fisher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fiske & McDonough, 753 Jennings, N. Y.
Fitzgerald & Wilson, Empire, Los Angeles.
Flatow & Dunn, 111 W. 96, N. Y.
Flemmen & Miller, Four Mile Pk., Erie, Pa.
Fletcher, Charles Leonard, 14 Leicester, London.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Floede, Nellie, 241 W. 43, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forber The Marvel, 153 W. 9, So. Boston.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Foster, George, 59 N. 17, N. Y.
Foster, E. & D., 211 Pearl, Brooklyn.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Palace, Blackpool, Eng.
Foster, Geo. L., 2930 York, Philadelphia.
Fox & Evans, Vaudeville, Saut Ste. Marie, Mich.
Fox & Paddock, 245 W. 37, N. Y.
Foy Bros., Grand, Circo Bell, Mexico, Indef.
Franklin, Billie, 708 W. 7, Washington, D. C.
Fraser Highlanders, Forest Park, Chicago.
Friend & Downing, 1864 7th, N. Y.
Frederick's Musical Trio, 544 W. 145th, N. Y.

Fredians, Great, Barnum & Bailey, C. R.
Fredo, George, 207 E. 14, N. Y.
Franks, Jessie J., Hagenbeck-Wallace, C. R.
French & Inman, 71 Lincoln, Chicago.
Frevell, Frederick, 148 Mulberry, Cincinnati.
Frosto, Chris, 917 W. 6, Faribault, Minn.
Fuller, Ida, 138 Alexander Ave., N. Y.
Fullerton & Dersey, Family, No. Tonawanda, N. Y.
Fulton, May, Berkshire Pk., Pittsfield, Mass.

Gaffney Girls, Five, 494 W. Madison, Chicago.
Gallettia, Monkeya, Tivoli, Sydney, Australia.
Galando, 22 Sumner, Brooklyn.
Galloway, Bert, Davis, Braddock, Pa.
Gardiner Children, 1958 No. 8, Phila.
Gardner & Lawson, 1214 2d, Nashville.
Gath, Carl & Erma, 44 Cass, Chicago.
Gardner, Eddie, 27 High, Newark.
Gardner, Arline, 1958 No. 8, Phila.
Gardners, Three, 1458 No. 8, Phila.
Gartelle Bros., 416 E. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, Park, Meriden, Conn.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 708 17, Detroit.
Gehne, Mayme, & Co., 200 E. 83, N. Y.
Genaro & Rudi, Ramona Pk., Grand Rapids.
Gelger & Walters, Idora Pk., Youngstown, O.
Geyer, Bert, 818 N. F St., Richmond, Ind.
Georgetta, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, 400 W. 23, New York.
Gill & Anker, Lakeside Pk., Dayton, O.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaine, 59 W. Eagle, E. Boston.
Grimes, T. & G., Grimes Corners, Newfield, N. J.

Girard, Frank, Brighton Beach, N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Gleeson, J. & B., & Houlihan, Novelty, Stockton, Calif.
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Marcus, Harry, Shandall's, N. Y.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Grace, National Hotel, Chicago.
Marion & Herman, 1533 Broadway, N. Y.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
"Martha," 218 E. 96, N. Y.
Marlowe, Plunkett & Co., 37 Gaylord, Dorchester.
Marcello, Morini Troupe, Ringling Bros., C. R.
Marsh, Joe, 3123 Lucas, St. Louis.
Marshall, Bert, 239 Spicer, Akron, O.
Marshall Bros., Theatre, Old Orchard, Maine.
Martin, Dave & Percie, 3860 Indiana, Chicago.
Martienne & Sylvester, Orpheum, Los Angeles.
Martines & Martines, Fairland, Fausale, N. J.
Martyne, C. B., Orpheum, Lee, worth, Indef.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Marynes, The, Orpheum, Montgomery, Ala.
Mario Trio, 62 E. 8th, N. Y.
Marrard, Lena, Barnum & Bailey, C. R.
Marry & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, 408 Bank, Fall River.
Mason & Shannon, 1061 Lexington, N. Y.
Mason, Wm. A., Minerva Hotel, Phila.
Masqueria Sisters, Thelma, 9-23, Chicago.
Matthews & Ashley, 308 W. 42, N. Y.
Matheson, Brooks & Carson, 92 W. Ohio, Chicago.

Maxwell & Dudley, 106 W. 96, N. Y.
Mayne, Elisabeth, 1333 S. Milton, Phila.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
May, Arthur O., P. O. Box 523, Norman, Okla.
May, Ethel, Casino, Keokuk, Ia.
McAvoy, Harry, 1515 No. 4, Harrisburg, Pa.
McAvoy & Hartley, 5 E. 106, N. Y.
McCabe & Peters, 1533 Broadway, N. Y.
McCarthy, Myles, Great Killa, Staten Island.
McCloud & Melville, Bijou, Bemidji, Minn.
McCarvers, The, Crystal, Frankfort, Ind.
McConnell & Simpson, 2708 E. 8, Kansas City.
McCoy, Nellie, 557 W. 124, N. Y.
McGarry & Doyle, 901 Missouri, Toledo.
McGee Davenport Troupe, Hagenbeck-Wallace.
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McFarland, Frank, 311 W. 142, N. Y.
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McLaughlin, L. Clair, Sheridansville, Pa.
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McNaughtons, The, 307 W. 79, N. Y.
McPhie & Hill, 238 W. 28, N. Y.
Measey, Lottis & Co., 7 Elm, Charleston, Mass.
Meers, Chas. H., 2923 N. 13, Kansas City.
Meegan, Mr. and Mrs. Thomas, 27 Park, Allentown.
Melville & Higgins, 273 So. 2d, Brooklyn.
Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
Meredith, E. H., Hagenbeck-Wallace, C. R.

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Meyers, Felix, Orpheum, Baltimore.
Meers Sisters, Barnum & Bailey, C. R.
Metzger, Ten, Barnum & Bailey, C. R.
Mesano Troupe, Campbell Bros., C. R.
Mischke & Sanders, 233 E. 14, N. Y.
Misco, Al., Ringling Bros., C. R.
Mignon, Helene, Empire, St. Paul, Indef.
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Mio, Ida, Hagenbeck-Wallace, C. R.
Millard, Bill & Bob, 396 Bowen, Detroit.
Miller, Jack, 1372 No. Humboldt, Chicago.
Miller, John, Ringling Bros., C. R.
Miller, Elizabeth, 1726 W. 81 Pl., Cleveland.
Miller, Grace, Phillip's, Richmond, Ind., Indef.
Miller, Theresa, Chester Pk., Cincinnati.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Milletts, The, Ringling Bros., C. R.
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Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
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Monahan, The, 65 Illinois, Worcester.
Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
Montague's Cockatoos, 54 W. 28, N. Y.
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Montague, Mona, People's, Goldfield, Nev.
Monray, 814 Western Ave., Allegheny, Pa.
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Mooney & Holben, Futney, Eng.
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Morris & Hemingway, Rand Hotel, Cincinnati.
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Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
Morton, James J., 147 W. 45, N. Y.
Morton & Elliott, Moss & Stoll Tour, Indef.
Mowatta, Five, Ardwick, Manchester, Eng.
Mowatt, The, Grand, Victoria, B. C.
Munger, Mordecai, Frankfort, Ind.
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Murphy & Palmer, 300 3d Ave., N. Y.

Mullen & Corelli, Box 579, Spencer, Mass.
Murphy, Mr. Mrs. Mark, East Setauket, L. I.
Murphy, Witman & Co., 133 W. 45, N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, Indef.
Murtha, Lillian, 211 E. 10, N. Y.
Musketier Quartette, 911 Cherry, Erie, Pa.

X

Narelle, Marie, Christ Church, New Zealand.
Nawn, Tom, & Co., 420 W. 52, Phila.
Needham & Wood, 143 W. 36, N. Y.
Nellis, Nell & Chapman, 1652 E. Main, Rochester.
Nelson, Ned, 904 Walnut, Philadelphia.
Nelson-Farnum Troupe, 3141 Beverly rd., B'klyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburgh.
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Netzer, Herman, 308 Rivington, N. Y.
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Newell & Niblo, Establishment, yd., Moscow.
Newsomes, Four, Barnum & Bailey, C. R.
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Nichols & Hogan, 1544 Broadway, Brooklyn.
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Noian, Irvan, 415 N. Madison, Peoria, Ill.
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Nugent, J. C., The Oaks, Canal, Dover, O.
Nugent, Wm. F., 11 W. 118, N. Y.

O

O'Brien-Havel, 616 E. 32, Brooklyn.
O'Connell & Golden, Orpheum, Schenectady.
Odell & Hart, 2083 Strand, Green Lake, Wash.
Odell & Kinsley, 3485 Collingwood, Toledo.
Ogden, Helen, 279 Cityborough, Chicago.
Okabe Family, Empire, London, Indef.
Orbassy, Irma, 140 W. 24, N. Y.
Olivers, Thre, Henderson's, Coney Island.
Onalp, Gerard Hotel, N. Y.
Onlaw, Gus, Trio, Pavilion, Liverpool, Eng.
"Opetta," Park Hotel, Port Chester, N. Y.
Outhart & Blanchette, P. O., Boston, Mass.
O'Neill Trio, Lyric, Oklahoma City, Okla.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
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P

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Palfrey & Hoffman, 51 Broadway, Providence.
Palmer, T. P., 925 So. 12, Springfield, Ill.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patty Bros., Ringling Bros., C. R.
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Paulinetti & Fiquo, 2214 So. Broad, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Peto & Wilson, 335 Temple, Washington, O.
Pederson Bros., White City Pk., Springfield, Ill.
Pelots, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., 222 Eastern, Portland, Me.
Perry, Frank L., 747 Buchanan, Minneapolis.
Peterson, Phil & Nettie, 107 E. 31, N. Y.
Pheips, Thre, 1208 N. Rockwell, Chicago.
Peroff, Mary, & Clown, Barnum & Bailey, C. R.
Personi, Camille, Union Hotel, Chicago.
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Phillips, J. H., 1553 Broadway, N. Y.
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Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 14 Rockville Pl., B'klyn.
Powers, Mr. & Mrs., 857 W. 30, N. Y.
Prampi, John, 847 W. 40, N. Y.
Price, John P. & Co., 211 E. 14, N. Y.
Primrose, Fred., 376 Wallabout, Brooklyn.

Prossit Trio, Ringling Bros., C. R.
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Psycho, Mile., Gen. Del., Kansas City.
Pucks, Two, 168 E. 80, N. Y.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Q

Quinn Bros., 31 Beaconsfield, Toronto.
Quigg & Mack, 115 E. 14, N. Y.
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R

Rainbow Sisters, Broadway, Middletown, O.
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Raleigh & Harrington, 233 Winter, Hagerstown.
Ralston & Son, Box 641, Patchogue, L. I., N. Y.
Ramsey Sisters, 1108 Nassau, Brooklyn.
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Rasina & Banks, St. Petersburg, Russia.
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Rawson & June, Phoenix, N. Y.
Raymond & Hall, 6239 Loomis, Chicago.
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Raymond & Hess, 1553 Broadway, N. Y.
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Razars, The, 4503 No. 20, Phila.
Ronalds, The, 63 N. State, Chicago.
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Raymond, Fredericka, 16 E. 86, N. Y.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 33 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, Lyric, Kensington, Ill.
Reed, John P., South Millford, Ind., Indef.
Reed, Harry L., Washington, Buffalo, Indef.
Reed & St. John, 454 Manhattan, N. Y.
Remington, Mayme, Grand Hotel, N. Y.
Renee Family, Park, Henderson, Ky.
Renee, Beside, 1084 Washington, Boston.
Reno, Del., 2147 8th, Helena, Mont.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rhodes & Engel, 223a Chaucery, Brooklyn.
Rice, Al., 262 Springfield, Newark.
Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, Trus, 1223 State, Milwaukee.
Rich Duo, Orpheum, Zanesville, O.
Richardson, Lavender, Acker's, Halifax, N. S.
Riccobon's Horses, Ringling Bros., C. R.
Richards & Grover, 2513 7th Ave., N. Y.
Rinaldos, The, Henderson's, Coney Island.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, 20, Croydon, London, Eng.
Rivards, Thre, 338 Scribner, Grand Rapids.
Rottino & Stevens, 114 E. 11, N. Y.
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Rogers, Mr. & Mrs., 62 Marshall, Newton Centre, Mass.
Romanoffs, The, W. Penn Pk., Greensburg, Pa.
Rottare, 28 W. 34, N. Y.
Roman, Rye, String Quartette, 78 Pekin, Prov.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney, Katie, 907 N. Paterson Pk., Baltimore.
Rooney Sisters, 807 N. Paterson Pk., Baltimore.
Rose, Elmer A., 1546 Madison Ave., N. Y.
Rose Sisters, 65 Cumerford, Providence.
Ross & Lewis, Empire, Barnaby, Eng.
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Ross, Jack, 67 E. 104th, N. Y.
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1 ANT EATER

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Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Weston & Clare, 16 E. 11, N. Y.
West & Benton, 559 Front, Buffalo.
Wesley & White, Smith Ave., Corona, L. I.
Weston, Sam, 16 E. 111, N. Y.
Weston, Wm. C., 251 E. 12th, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
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Wheeler, The, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Beales, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
Waltman, Frank, 2 Kieley, Rockaway Beach.
Whitman, Wm. C., 144 Madison, N. Y.
Whitfield, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Whitehouse, Fred, Brooklyn Stock Co., Indef.
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Wilder, Marshall P., 25 No. New Hampshire, At-
tention, Chicago.
Williams, Anne Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams Duo, Western Star, Newton, Kan.
Williams & Mayer, 300 W. 53, N. Y.
Williams & Weston, 208 State, Chicago.
Williamson & Gilbert, Hagenbach Wallace, C. B.
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rd., Britton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. C. Maywood, Ill.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Wincherman, V. F., 291 E. 14, N. Y.
Winkler, E. J., Holbrook & Snowdon Sisters, 1 Prime-
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Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed., 124 E. Chicago, Chicago.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolfe & Stevens, 150 W. Congress, Chicago.
Woodens, Cycling, 3153 Forest, Chicago.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Orphenum, Los Angeles.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulf, Edward, Barnum & Bailey, C. R.
Woulf, Mme. E., Barnum & Bailey, C. R.

Yackley & Bunnell, R. F. D. No. 6, Lancaster, Pa.
Yaito Duo, 229 W. 38, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yalleromes Sisters, Flor. Barnum & Bailey, C. R.
Yarlick & Lalonde, 7 W. Church, Adrian, Mich.
Yuma & Co., 101 E. 86, N. Y.
Yull & Boyd, 1337 Polk, Chicago.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Young & Brooks, Entern, N. Y.
Young & Manning, 2120 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Young, De Witt C., & Sister, 58 Chittenden, Co-
lumbus, O.
Young, DeWitt C. & Sister, 58 Chittenden Ave.,
Columbus, O.
Youtucky, Prince, Barnum & Bailey, C. R.

Zamloch & Co., 1080 63d, Oakland.
Zane, Mr. & Mrs. E. C., Escanaba, Mich., Indef.
Zaniga, The Empire, New Cross, Eng.
Zara, 4, 104 W. 40, New York.
Zasell & Vernon Co., Collinson, Seattle.
Zech & Zech, Wheelers, C. R.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. O., Columbia, Knoxville, Indef.
Zinn's Medical Com. Co., Entite, Indef.
Zimmer, John, Pantages, Seattle.
Zobedi, Fred, 1431 Broadway, N. Y.

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Barnum & Bailey, July 18, Centerville, Ia.; 20,
Kansas City, Mo.; 21, Lawrence, Kan.; 22,
Junction City; 23, Marysville; 24, Fremont,
Neb.; 25, Kearney, Neb.; 27, Denver, Col.
Buffalo Bill, July 17, Dover, N. H.; 18, Man-
chester; 20, Concord; 21, White River Jc.,
Vt.; 22, Montpelier; 23, Burlington; 24, Rut-
land; 25, Saratoga Springs, N. Y.; 27, Utica;
28, Oswego; 29, Syracuse; 30, Auburn; 31,
Rochester; Aug. 1, Niagara Falls.
Gentry Bros., July 18, Fargo, N. D.
Hagenbeck-Wallace, July 18, La Junta, Col.; 20,
Dodge City, Kan.; 21, Hutchinson; 22, Wichita;
23, Arkansas City; 24, Guthrie, Okla.; 25,
Ponca.
Miller Bros., July 18, Hutchinson, Minn.; 20,
Faribault; 21, Red Wing; 22, Winona; 23,
Preston; 24, Sparta, Wis.; 25, Beloit.
Parker, Great, July 19, Isheming; Aug. 2, Mar-
quette; 9, Superior, Wis.
Robinson, John, July 19, Upper Sandusky, O.
Robinson, Yankee, Aug. 11, Sturges, S. D.; 12,
Belle Fourche, S. D.; 13, Deadwood, S. D.; 14,
Piedmont, S. D.; 15, Buffalo Gap, S. D.; 17,
Oelrich, S. D.
Ringling Bros., 18, Mankato, Minn.; 20, Roches-
ter; 21, La Crosse, Wis.; 22, Beaver Dam; 23,
Oshkosh; 24, Green Bay; 25, Manitowish, Wis.;
26, Milwaukee; 29, Monroe; 30, Janes-
ville; 31, Racine; Aug. 1-2, Chicago, Ill.
Sells-Floto, July 18, Concordia, Kas.; 19-20 Clay
Center, Kas.

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Where C. O. follows name, letter is in
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Advertising or circular letters of any
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Letters will be held for two months only.

Alcott, Adele.
Anglin, Bessie.
Anderson, Dan (C. O.)
Anderson & Davenport
(C. O.)
Andrews, Pearl (C. O.)
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Apollo, Albert.
Avolo, Miss.
Armstrong, Fred M.
Balden, Hattie.
Baker & Carlisle.
Balsar, Charles.
Bancroft, Jack.
Banks, George S.
Barlowe, Frederick.
Broadway Quartette (2)
Bodrean, S.
Boenah & Miller.
Bernstein, Mac (2).
Broughton, May.
Bruce, Ilyand.
Bombay the Juggler.
Banner, Michael.
Brockman, Slater (C.
O.)
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Butler, Isabel.
Brown, Henrietta.
Brown, L. K. (2).
Bonessette, Thomas (2).
Brohams, The (C. O.)
Bruce, Al. (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Burke, Chas., & Co.

Burt, Glenn (C. O.)
Bowman, Ivy.
Brown, Viola (2)
Blonden, Henry.
Blackledge, Ruby.
Brown, Harry.
Boch, Otto.
Beeson, Luin.
Bergers, Valerie (2).
Belmont, Freda.
Bowen, Florence.
Carroll & Baker.
Carey, Wm. (C. O.)
Clark, John F.
Curtis, J.
Craghan, Joseph.
Curjon, Allen.
Cugswell, E. L.
Cowles, Orwin.
Collins, Eva.
Claxton, Wm. (C. O.)
Conner, M. E.
Charters, Spencer.
Cheevers, J.
Cline, J. E.
Coffman, Jas.
Corson, Cora Young.
blood.
Church, Alice.
Charters, Georgia.
Clavert, Albert G. (C.
O.)
Crawford & Gardener.
Crowley, Will J.
Conaway, T. L.
Cooper, Harry.
Douglass, Harry.
Deane, Walter.
Dupont, Helen.
Dir, Marion.
De Moss, Edward.

De Vorne, Violet.
Danzforth, Chas. L.
Decoma Family.
Dealey, J. Francis (C.
O.)
Dean, Louise (C. O.)
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O.)
Dellay, Bob and Nellie.
Dremler, Marie.
Dean, Professor.
Donnelly, A. J.
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De Lacy, Frank (C.
O.)
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Diamond, Jim.
Dumont, Charles (2).
Duncan & Godfrey (C.
O.)
Dunn, Frank.
Duggan, Archie.
Davy, Warren.
Delong, Wheeler.
Engel, Carrie L.
Emerson, Wm.
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Evans, George (C. O.)
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Flower, Dick J.
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Grishatzky August (2)
Gillenev, James.
Gardner, Mayme.
Gardner, Jack (7).
Gardner, Jack (C. O.)
Godfrey, Harry Earle
(C. O.)
George, Edwin (2).
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O.)
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O.)
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Hawthorne, Mary.
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Huntress.
Hymen, John B.
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Innes Band, mgr. (C.
O.)
Irwin, Jack.
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Kaneley's Marionettes.
Knight, Harlan E. (2).
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King, Hatch.
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O.)
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Laciededes, The Aerial.
Lamont, Chas.
Lawrence, W. W.
Lant, J.
Loretta, Otto.
Landres, Patry.
Lewin, Peter.
Leon, Nellie.
Lelms, Louis.
Lyons, Rosale.
Luby, Edna (2).
Lubeishkin, Tony.
Lee, Henry.
Love, Frankie.
Lusby, Hutchinson (C.
O.)
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The Miner CALL Shows

All People signed with the Miner's shows will report as designated below. If the name of show is not in your contract report July 20th, at Miner's 8th Avenue Theatre.

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THEATRE.
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"BOHEMIANS"
Monday, July 27, at
MINER'S BOWERY
THEATRE.
10 A. M.

"DREAMLANDS"
Monday, July 27, at
MINER'S EMPIRE
THEATRE.
NEWARK, N. J. 10 A. M.

"MINER'S MERRY"
Wednesday, Aug. 5, at
MINER'S BOWERY
THEATRE.
10 A. M.

"SAM. T. JACK'S"
Monday, July 20, at
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THEATRE.
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Acknowledge call by letter to **TOM MINER**, Miner's 8th Avenue Theatre, New York

CALL! "RENTZ-SANTLEY" Company

The Ladies and Gentlemen engaged with the above company will assemble for rehearsals **MONDAY, AUGUST 3d, 10 A. M.**, at **FUCHS' HALL, 323 WEST 38th ST., NEW YORK.**

ABE LEAVITT, Manager
Knickerbocker Theatre Bldg., New York City

CALL

THE HASTINGS SHOW "BOSTON BELLES"

All Ladies and Gentlemen engaged with the above Company will please report for rehearsals at **ACTORS' UNION HALL, 8 UNION SQUARE, at 10 A. M.**
MONDAY, JULY 27. Please acknowledge receipt of the same to **HARRY HASTINGS** (Room 223), Knickerbocker Theatre Building, New York.

CALL "LID LIFTERS" (High Rollers)

Members will please assemble **SATURDAY, AUG. 8th, 10 A. M.**, **MURRAY HILL LYCEUM, 34th St. and 3d Ave.** Season Opens, Baltimore, Aug. 24. Answer.
WANTED.—ACROBATIC or NOVELTY ACT. No Animals.
H. S. WOODHULL, KNICKERBOCKER THEATRE BLDG. (Room 680), NEW YORK.

BOSTON

By **ERNEST L. WATTS**,
VARIETY OFFICE,
Colonial Theatre Building.

BOSTON.—Alexander Devan and his Roman Opera Company (New Acts). Frohni, the accordion genius, returns to big receptions; Foster and Foster might get much more comedy out of "The Volunteer Pianist" than they do. The Wlora Trio, snappy dancers. Laddie Cliff, the English "kid," on his return date drew well. Henry Clive, the burlesque conjurer, has vastly improved from a year ago. Estelle Wordette and Jules Kuehl, in a piece full of laughs, get good hands. The Gaudschmidt Brothers and their dogs should have closed the bill. Saisons in impersonations; Merman and Rice, tumblers, and Cleo Desmond, contralto, complete the bill; very poorly arranged on Monday.

PALACE (Chas. H. Waldron, mgr.).—Stock burlesquers put on "Doodle's Dry Goods Store" and "Mythic Box," and in the olio were George Brennan and May Belmont in a sketch; Belmar and Pratt, acrobats, and Minnie Reinhart, songs.
WONDERLAND.—Oscar V. Babcock in final week. The Grinnathos; Sylvester trio of hand balancers and the Banda Rosa in free show. Annette Kellerman, swimmer, remains. The "Pickaninny" band from the Jenkins orphan asylum at Charleston, S. C., were added to the bill this week.

PARAGON PARK.—Harry Blaney and Johnny Maguire sing against the band; Lamore and Valveno, acrobatic; Bonnetti in his whirling slide for life and the Ferrari juggle are in the Park show, while in the Olympic theatre are Miller Sisters, buck and wingers; Doll Fallardean, a bunly comedienne; Omoro Castellecic, one-man band; Dolly Marshall, sonbrette; George Wachs, Hebrew comedian, and Norma Reaux, vocalist.

NORUMBEGA PARK.—The Mario Trio on the bars; the Three Pattens; Prince and Virgilia and Gus Bruno.

MEDFORD BOULEVARD.—Matt Ott's "Little Robinson Crusoe" gets a big reception and deserves it. The music, by Frank E. Doyle, is much better than the average of this class.

DENVER

By **HARRY X. BEAUMONT**,
Office, Crystal Theatre Building.

The Democratic National Convention has brought thousands of strangers here and all theatres are playing to capacity. Extremely hot weather has hurt the downtown houses for the past few weeks, and the parks have benefited accordingly.

CRYSTAL (Wm. A. Weston, mgr.).—Week 6: Rae and Brosche head with an odd skit and take first place for laughing honors. Hugh J. Emmett and Co., return engagement, novel musical and ventriloquial entertainment, bigger reception than on previous engagement. The Valveno Bros., gymnasts, very good. May Evans, whistler and mimic, hearty reception. Wise and Milton, colored, singing and comedy, scored. Business excellent.

TUILLERIES.—Free vaudeville in the Air dome. Balloon races and "Loop the Loop" as outside attractions drawing large crowds.

WHITE CITY.—Mephisto, high diver, free attraction, proving big magnet. He is securely bound and placed in a large sack, taken up on top of a seventy-five-foot platform and thrown into the lake, where he releases himself. Act daring and thrilling.

NOTES.—Tony Florens, of the Florens Family, sprained his ankle while playing the Empire Colorado Springs, last week. The act is laying off and will resume again next week. Win Douglas and the Moscrop Sisters have finished the S.-C. time and are headed east, as are Lopes and Lopez.—The Lola Milton Trio will resume their engagements about 20, opening at the Crystal, St. Joe, Mo. Gus Milton has fully recovered from the serious operation which he recently underwent.—Valveno Bros. and May Evans have finished the W. S. time and will play park time in the Middle West.—Cal Stewart is playing S.-C. time around Chicago.—Zimmer, the juggler, has completed twelve weeks on the W. S. time and will play the Colorado end for a few weeks.

PHILADELPHIA

By **GEORGE M. YOUNG**.

KEITH'S (H. T. Jordan, mgr.).—There was marked improvement in entertaining quality of the bill this week over what has been offered recently. Business is all that can be expected considering the hot weather. The honors are pretty well divided among three or four of the principal acts. Viola Gillette and George Macfarlane scored emphatically in their musical comedy skit, a real treat. The veteran James Thornton with a monologue, refreshed with considerable material new here, found the usual warm recognition. Thornton never did better than he is doing at present. Over-acting at times robbed the sketch "Chums," presented by Eva Taylor and Company, of much of its merit. It is well written and offers abundant opportunity for each member of the cast. Miss Pearl Evelyn took the most advantage of hers. Miss Taylor was badly over-dressed. George D. Baker and Walter Pennington would be much more effective if they were less boisterous and

CALL CALL

All ladies and gentlemen engaged for the "TRAVELERS"

and "MISS NEW YORK, JR." companies, will kindly report for rehearsal, **Monday, JULY 20, at 10 A. M.**

EMPIRE THEATER, CHICAGO

CALL—ROBIE'S "KNICKERBOCKER" BURLESQUERS

All people engaged for above attraction will report for rehearsals

THURSDAY, JULY 30th, at 10 a.m., at TUXEDO HALL, 59th STREET and MADISON AVENUE, NEW YORK CITY

WANTED.—A Few More Chorus Girls.

Answer this call to **LOUIS ROBIE**, 1402 Broadway (Room 221), New York.

CALL CALL

CHARLES ROBINSON AND HIS "NIGHT OWLS"

All people engaged for above company will report for rehearsals at **PALM GARDEN HALL, 88th St., between Lexington and 9d Aves., on Aug. 6, at 10 A. M. sharp, acknowledge to**

LOUIS EPSTEIN, Mgr., Knickerbocker Theatre Bldg., Room 221, Care Tannar, New York City.

prone to exaggeration. The sketch was very well liked. Another big hit was scored by Kelly and Kent in a comedy skit, in which there was a mixture of that which appeals most to the lover of vaudeville. Both are capital entertainers. For their actual appearance as a team Dixon and Anger repeated their original act, "The Baron and His Friend," and succeeded in pleasing. The Constantine Sisters finish up with about two or three minutes of good dancing. The first part of the act, especially the singing, cuts little figure, the act passing fairly well. Wormwood's Dogs and Monkeys held down the closing position in good shape, the animals working splendidly despite the heat. Harry Bobker opened with character impersonations, none over good. One or two songs helped a bit. Viola and Engel offered comedy acrobatics and barrel jumping. The roller skating of the Gartelle Brothers got hands. The Reese Brothers offered their singing and acrobatic act. Mlle. Pertina, toe dancer, and May Hickey are under New Acts.

AUSTRALIAN NOTES

By **MARTIN C. BRENNAN**.

Sydney, May 31.

TIVOLI (Sydney).—The Kaufman Troupe left for Melbourne on Friday and the absence leaves a void that will be very hard to fill. To assist in ameliorating the loss the Rigoletto Brothers, acrobats, and John Higgins, champion jumper of the world, were brought in, but both acts in no way compensated. Both are clever though. Clarence Tisdale, colored tenor, reappeared and was warmly welcomed. Holdovers also.

NATIONAL AMPHITHEATRE.—A pleasing engagement here is that of the Little Dertos (Eddie and Declina McLean) and the Australian Little Tich (Ray McLean). Their respective acts lift the bill up several per cent. Athos, trick skater, is another hit, whilst Maurice Evans, in imitations of Australian bush birds, goes big. Also are Tim Howard, Jessie Lee, Geo. Pagden, Lal Logie, Swift Trio.

Harry Clay's itinerant company reports good business, the current and preceding bills being particularly healthy. Sam Gale and Little Sadie are the top liners, with Delavale and Gilbert, comedians, in close attendance. Others here are Tauchert and McKisson, Golden Duo, Sid Russell, Lily Vockler, Nellie Marshall and Will Wynand.

OPERA HOUSE (Melbourne).—J. P. Ling and Charles Mildred, both fresh from Sydney triumphs, are making a big bid for popular favor. Regan and Ryan, patter comedians and dancers, with a big London reputation, are also going strong.

Irving Layles, "econologist," is reappearing with usual success, and a host of holdovers.

GAIETY (Melbourne).—Zeno and Hall, clever juggling turn; Charles Hayes, contortionist; Will Bracy, comedian; Gertrude Emery, contortionist; Joe Charles, comedian; the Baccons and their acrobatic dog, and the never-failing Miorama. At Brisbane Royal Ted Holland's entertainers comprise Bella Porman, dancer; May Bold, balladist; Goldie Collins, serio; Jim Marion, Little Williamsa George Jones, Ellen Capel.

Dix and Baker's Newcastle crowd is a very compact one just now. Davy's Royal Marionettes being the big hit. Art Slavin, whistler; Victor Myers, comedian; Ward Lear, the Ioleens, the Starrs, Will Dwyer, and Ivy Nicholls also.

A big bunch of entertainers (Australians) intend exploiting America in the near future, the first batch being Adson and Thorne, who left for Manila yesterday. San Francisco will follow in due course.

Richard's No. 4 Company left for New Zealand last week, a big crowd being in attendance to see them off. The Brothers Artolo and Alma Grey expect to be in America in September.

Ben Fuller, of the New Zealand house, paid a brief visit to Sydney last week. He came in search of fresh talent, very little of which was available. He deplored the lack of individuality in the turns at his disposal, nearly all the artists running their acts in old grooves.

"The Prince of Pilsen" (billed here as the American "Mikado") opened here to capacity last night. The principal comedian and a strong support are from your side. The piece made an emphatic hit.

The Royal Artillery Band, from Newcastle-on-Tyne, England, made their first Australian appearance in Adelaide this week. Their success was an assured fact from the jump off.

ASHLAND, KY.

MAJESTIC (B. L. Martin, mgr.).—First half week: Le Ora Venet, singing, good; The Stoddards, comedy and musical, pleased; last half week, Schoenwerk, magician, pleased; Martyn and Hardy, singing and talking, good.—**EDISONIA** (E. W. Handley, mgr.).—M. p.

BUCKER.

ATLANTIC CITY, N. J.

YOUNG'S PIER (W. E. Shackelford, mgr.).—Fairman's Symphony Orchestra, Kemp Sisters "Wild West," Hanley's "George Washington, Jr." Minstrels are all doing well.—**YOUNG'S PIER THEATRE** (Ben Harris, mgr.).—Rose Cochran in "The Ace of Trumps," headed and a hit; James J. Morton, hit of bill; George H. Primrose "Minstrel Boys," held over and went fine; Royal Musical Fire, fine; Clare Kummer, songs, good;

When answering advertisements kindly mention VARIETY.

La Tour Sisters, songs and dances, good; Inna and Lorelia, acrobatic. —SAVOY (Comstock & Gest). Virginia Earl and Her "Johnnies," big hit; That Quartet (New Acts); Belle Blanche, imitations, great; Smith and Whiting (New Acts); Hymer and Kent, sketch, great; Garden and Sommers, xylophonists, fine; Amy Estlin and "Picks" (New Acts); Marvelous Hiltons, cyclists, very good. —STEEPLECHASE PIER (Giles Clements, mgr.). —Bissert and Scott, dancers, good; Harry B. Lester, songs and dances, good; Handon and Harris, acrobats, fine; Bryant and Saville, musical, excellent; Ten Tens, hand balancer, good; Woodford's Aulic, very good; Thomas J. Gentry, ill. songs, great. —STEEL PIER (J. Bathwell, mgr.). —Murphy's American Minstrels still drawing big houses. Haley's Band and Vecella's Band concerta still here. —BOWDOIN'S. —"Out of the Depths," business good. —ATLANTIC GARDEN (Blatt & Hyman, mgrs.). —The Great Crowley, female impersonator, good; Eusler Sisters, singers and dancers, good; Georgia Nelson, comedienne, good; Pauline Hermann, soprano, fine; Anna Meek, songs and dances, good; John Baldwin, German comedian, good; Dancing Butlers, good; Percy W. Brown, musical, fine; L. Hoffman, juggler, fair; Murray and Williams, blackface, good; "Three Lascars," dancing novelty, good; Charles Woodford, animal act, great; Keely and Parks, songs and dances, good; Jefferson and Rose, songs and dances, good; Marsa, juggler, fair; Warren Sisters, songs and dances, good; Martin, slack wire, good; Margie Addie, songs, good; Cameron Brothers, blackface, good; Madge Dayle, "coon" shouter, fair; Harry L. Sampson, blackface, fair; Edna Walker, serio-comic, good. —YOUNG'S MILLION DOLLAR PIER (John L. Young, mgr.). —"Dawson's Dancing Dolls," "Young America Minstrels" and other attractions are packing them here. —AVIAR, DANCE ORCHESTRA Sea Shell and Empire all playing moving pictures and doing well. —Walter Daniels, a regular, is with the bunch. —Fred Irwin and his family are going to stay here for the summer. —Sam Robinson is figuring out his route. —Jack Singer was here for a few days and made an offer to Billy Farson for his act for next season. —Maurice Shapiro did a few days' business here. —Walsh, Lynch and Company are to go with one of Fred Irwin's shows again next season. —Max Sheek, of Joe Weber's company, is here for the summer. —Jim Bradley, of Dockstadter's show, is again here. —Gus Edwards spent Sunday here. —Bert Williams strolled along the Boardwalk last week. —Georgia Kelly and her husband, Dan McAvoy, are here for two months. —Grace Leigh, of the "Fol-

lies," was seen in a rolling chair. —The Savoy Theatre ushers have adopted a shirtwaist uniform for the summer. —Eugene Rogers, who closed with the Irwin show, has joined the Aborn forces. —Bob Scott, after having spent a week in New York, has returned. —Joe Hallander, of the Shapiro forces, spent several days here. —Paul La Cruz is fast regaining his health. —William Hepper spends several days a week now watching his new show here on the Boardwalk. —Jean Schwartz is writing several songs here. —Matt Koefe spends the Sundays boosting a liquor firm. —"That" Quartet received 47 telegrams at their opening. —Marcelline is spending his time daily fishing. —Willie H. Cohen still lingers with Mrs. Cohen. —Mr. and Mrs. Jere H. Cohen are at Young's Hotel. —Frank Hubin is at Dallas attending the Mik's convention and giving out Atlantic City post cards. —George Middleton is entertaining at the Dunlap. —SIO.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.). —Week 6: Munson and Munson, in "The Porter and the Prima Donna," hit of bill; Clarke and Clifton, very good; Musical Wolves, pleased well; John Majas, acrobat, good; Miss Buchanan, ill. songs, local favorite and hit. —GEO. B. WALKER.

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayes, mgr.). —Week 6: Three Lorettas, excellent; Ethel McMahon, soubrette, good; Miss Walk, ill. songs, pleased. —AIRDOME (James Kilgore, mgr.). —Stock Co., good shows, excellent crowds. —B.

ORPHEUM (Snn & Murray, mgrs.). —Reopened 13; Fred Hilton, gen. mgr.; m. p. Pictures will continue until opening of vanderville season. —LAKE (H. B. Bits, mgr.). —Ed F. Reynard, ventriloquist, big feature of bill this week; Camille Person, character impersonations, very good; Bert Howard, piano, good; Mile. Aline, hoop roller and juggler, well received; La Mase Brothers, comedy acrobats, pleased. —H. B. F.

CLEVELAND, O.

LUNA PARK (Elwood Salisbury, mgr.). —Libertati's Band; good crowds; another feature, Buck Skin Ben's Wild West. —WALTER D. HOLOMBE.

CUMBERLAND, MD.

MERRYLAND PARK (John Kirk, mgr.). —Miller and Miller, comedy sketch, "Minerva," feature; Reed's Dogs, please; Edna Clymer, ill. songs. —W. D. ROEBER.

EAST LIVERPOOL, OHIO.

ROCK SPRINGS (P. M. Cooley, mgr.). —The Bandolphi, comedy grotesques; Mills and Morris, musical, maids, pleasing; Mr. and Mrs. Neal Litchfield, rural skit, good laughing act; Verdi Musical Four, high class instrumentalists. Week of 13th was East Liverpool's Home Coming Week. Was well attended by East Liverpool and vicinity. Street attractions very few. —C. B. FISHER.

EASTON, PA.

CASINO, ISLAND PARK (D. R. Segulino, mgr.). —Fope and his musical dog, good; Al. White's Four Belles scored heavily; Nicodemus and White, comedy instrumentalists, well liked; Alf. and Mabe Wilson, colored, hit. —BIOU (Chas. Pilger, mgr.). —JEWEL (Sam Keyes, mgr.). —M. p.; good patronage. —BURKILL PARK (Geo. Selpie, mgr.). —M. p.; fair attendance. —WIND GAP PARK. —Vaudeville, headed by George and George, and m. p. —GIL.

ELMIRA, N. Y.

BIALTO (F. W. McConnell, mgr.). —Mae Collins, Cora Cherry, Florence Hughes, Minnie Miller, Hugh Morton, William H. Holmes, good bill. —PALACE (R. M. Davidson, mgr.). —Sweetwood and Schutt, The Florences, George Swartwood, Emily Chambers, Arthur Schutt, Webb and Knox, pleasing. —HAPPY HOUR (George H. Van DeMark, mgr.). —Griffith, magician; Theims, hand-cuff manipulator; Prof. Spackman, ill. songs. —ELDRIDGE (Linda Latta), Georgia Minstrels, excellent. —J. M. BEERS.

ERIE, PA.

WALDAMER PARK (Thomas Maloney, mgr.). —Arthur L. Guy's Minstrels making a big hit. —FOUR MILE CREEK PARK (H. T. Foster, mgr.). —Sanford and Darlington, fifteen minutes of mirth, making a big hit; Ina Claire, impersonating Harry Lauder, well received; Avolio and Othello, contortion, very good; Ben Franklin Trio, comedy, good singers; Ture Delton, marvelous gymnasts, the hit of the bill. Playing this week to packed houses. Last Sunday they closed the doors one-half hour before show began. —BRUCE GRONNETT.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeten & Danbaum, mgrs.). —Mexican Vamora Family, sensational serial act; Jolly and Wild, comedy sketch, talking, singing and dancing, taken well; Pete Baker, character monologist, good; Joe Garza, the "human cricket." —HARRINGTON'S AIRDOME. —Weber Family, acrobats, great; Brown and Schomer, singing and dancing, good; three others on bill. —S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.). —M. p. and Helleston and Hood, comedy sketch, fair; Diavolo, hand-cuff king, good; The Boldue, musical act, good; Lacertan and Laues, musical act, good; Sadie Graham, ill. songs, very good. —FURTTAN (Hill & Hooper, mgrs.). —M. p. and Irving and Gilbert, magic and trunk mystery, very good; Fio Zeller, comedienne, good; ill. songs by William San Souci, very good. —SONNIO (A. Taran, mgr.). —M. p. and ill. songs by Clara Adams. —LINCOLN PARK (I. W. Phelps, mgr.). —Lincoln Park Opera Company, in "Said Pasha." —PLEASANT ST. (James Mason, mgr.). —Dark. —B. F. RAFFRETT.

HARRISBURG, PA.

PAIXTANG PARK (F. M. Davis, mgr.). —Lula Keegan and Joseph Mack, character singing and talking act, pleased; Jack Marshall, humorous mimic, versatile and merited applause; Harry Stewart, Minnie Desmond and Company, "Cohen the Cop," laughing hit; Jeanette Dupree, character songs, liberal applause; Mr. and Mrs. Browning, "Sense and Nonsense," scored strongly. Frequent rain has interfered very materially with the attendance at this report during the past ten days. —C. C. COBBIN.

JAMESTOWN, N. Y.

CELOBORN (J. J. Watters, mgr.). —The Four Dunbars, aerial, headline, excellent; Middleton, Spellmeyer and Company, "A Texas Wedding," pleased; Watson and Little, songs and comedy, satisfactory; Jeannette and Reafrow, parodies, hit; Ryan and White, dancers, clever. —L. T. BERLINER.

JOHNSTOWN, PA.

LUNA (Phil Canfield, mgr.). —The Chester Bishop Stock is playing repertoire. Francis J. McCarthy, a dancing comedian, has joined the company this week. —GLOBE (J. G. Foley,



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"THE BLACK VIPER"

A Human Serpent Crushed to Earth

Most appropriate is the title given to this Biograph film, for it is the portrayal of one of the most vicious, venomous creatures in human form one could imagine. This brute becomes enamored of Jennie, a pretty mill girl, whom he rudely accosts. He is repulsed and in return violently attacks her. Mike, her sweetheart, rushes to the rescue, giving the cur a sound thrashing. Mike and Jennie go for a stroll, but the viper with his gang follow in a wagon, and at a lonely place in the road seize and bind Mike, throwing him into the wagon, but Jennie escapes. They drive to the foot of a rocky cliff, up which they carry him. Jennie has given the alarm, and a rescue party at once starts out in another wagon. The gang reach the top of the cliff with Mike and take him to an old frame house, lock him in and set fire to it. Mike has, unobserved by the gang, sawed with a sharp stone the rope binding his hands and so makes his way to the roof through a trap. He is discovered, however, and the viper climbs up and a terrific fight ensues, ending with their both rolling from the roof to the ground below. Here the struggle is renewed, and Mike succeeds in gaining possession of the viper's dagger and lays him out, just as Jennie and her friends appear, the approach of whom has frightened off the viper's gang.

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"THE TAVERN KEEPER'S DAUGHTER"

How a Baby's Prattle Softened a Flinty Heart

In the lonely wilds of Southern California there stands a rural tavern, kept by an old trapper, who had been widowed years ago, his wife leaving him a most precious legacy in the being of a pretty daughter. She was indeed the fairest flower that e'er blossomed in that land of the golden sun. Among those who frequented this rustic hostelry was one of those proletarian half-breed Mexicans, whose acciduate countenance was most odious to all, particularly the girl, of whom he has become madly enamored. It is nightfall and, the guests all having departed, the keeper leaves for a short jaunt up the road, and the girl goes to her room to prepare for her well-earned rest. She has just removed her waist when there is a knock at the door and, thinking it her father returning, she opens it to the Mexican, who had seen her father depart. Barring the door he seizes the helpless girl, who screams and struggles until her father, bursting in, engages the half-breed in a fierce conflict, while the girl rushes out into the night, and we next see the poor, frail creature dashing wildly through the thick forest, coming at last as morning breaks to the cabin of her nearest neighbor. She relates her experience to the miner's wife, who goes to bring her husband's aid. Hearing the Mexican's approach the girl hides behind a curtain. In rushes the infuriated beast in search of his prey. While rummaging the place he is attracted by the childish prattle of the miner's baby, who sits in its cradle playing with her dollie. His heart is softened by the pure, innocent chatter of the child, and he drops on his knees before the crib and prays to God to help him to resist his brutal inclinations, and, rising, implores the girl's forgiveness and departs.

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mgr.).—Jack McVey, Irish comedian, fair; Lew Grace, dancer, splendid; Cook and Weiland, sketch, failed to connect, and Demestrio Brothers in a protean act of comedy, dancing and juggling and violin playing were substituted. It was one of the best acts that has ever played this house.
JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Ill. songs by Marguerite Huskisson; Knox and Alvin, comedy sketch, good; Amy Paige, singing and dancing, pleased; Leslie, Lynne and Company of 12, in "On the Roof Garden." Capacity every show.—**COLUMBIA** (J. Prevost, mgr.).—The Norwoods, comedy bar, good; D. McWhortan, ventriloquist, pleased.
ARTHUR SPROUSE.

LAWRENCE, MASS.

MARQUISE (B. V. W. Barbydt, mgr.).—M. p. and ill. songs by Joe Blott.—**NICKEL** (T. F. Twoomey, mgr.).—M. p. and ill. songs by Arthur Holmes.—**Buffalo Bill's Wild West** showed here Thursday, July 6th, to a large business.
JOHN J. JOYCE.

LOUISVILLE, KY.

WHITE CITY (Wallen Bros., mgrs.).—The best line of attractions offered at the White City this season was found there last week. Philippi and his splendid band have been re-engaged for the week. The bill at the vaudeville theatre: Melvyn Troupe of Acrobats, five in number; Cora Youngblood Corson and Her Sextet of Girls, musicians, excellent; Joe Goodwin won favor; Marguerite Newborn and Company, "Love's Strategy," excellent; Steffen and Lagrange complete the bill.—**FONTAINE TERRY PARK** (Wm. Ruckman, mgr.).—Sam Watson and His Herd of Animals and Fowls furnish the feature act. "Things to Laugh at" are supplied by Jim and Howard Marco (The Marco Twins). Banks-Breazale Duo play trumpets, violins, cornets and other instruments and are very good. Armstrong and Vernie furnish a quality comedy turn that is filled with bright dialogue and catchy songs. Glenn Burt, "That Yiddish Loafer," scored a hit with a bit of Hebrew monologue. Emma Partridge began her sixth week with Cook's Band and was enthusiastically received.—**AVENUE** (Princess Amusement Co.).—Closes July 21.—**HOPKINS**—Continues to draw.
W. L. VANDENBURGH.

LYNN, MASS.

OLYMPIA (A. E. Lord, mgr.).—The Earl Rose Trio, Arthur Bell, Ward and Raymond, and Ruth Clarke, ill. songs and m. p.—**ALHAMBRA PALACE** (J. T. Green, mgr.).—M. p. and songs.
ROBERT A. DOYLE.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—Marron Brothers, fair; William Rath, Margaret Severance and Company, fair; Lottie Fremont, fine; Caron and Farnum, clever; Walter Boothman, excellent.
CHAS. E. LACEY.

MILWAUKEE, WIS.

CRYSTAL (F. Winters, mgr.).—De Witt, Young and Sister, clever juggling; Wm. H. Mack and Company, good sketch; Cal Stuart, good monologue; Velde Trio, equilibrist of first rank.—**THEATRIUM, LYRIC and DELIGHT** (T. Saxe, mgr.).—Pictures and songs.
JEROME HENRY.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—The O'Neil Trio, minstrel, good, but poorly presented; Mrs. Nollie Pears, ill. song (local); Grace Ferrard, monologue, failed to please; Dunn and Francis, comedy sketch, fair; DeLay and Frits, trick house acrobats, good; Harry Walton, Chinese impersonator, good; Ida H. Elliott, assisted by Wm. R. Fairman, "The New Minister," liberal applause.—

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STAR AIRDOME (R. L. Nays, mgr.).—Mr. and Mrs. Ed. Nelson, sketch, pleased; Behre, bar artist, good; Bob Dalley, blackface comedian, received several encores; Hill, wire walker, well received.
J. F. B.

NASHVILLE, TENN.

LYRIC (F. P. Furlong, mgr.).—Second week with an excellent bill. Call and Waldron, sketch, good; Mile. Fisher, songs and dances, good; Copeland and Copeland, blackface comedians, went big; Minnie Wardell, vocal selections, good; Harry Fehman, dancing, good; The Fishers, contortion work by the younger Fisher, a girl of 10 years, extremely good.—**CRESCENT** (W. P. Ready, mgr.).—Cox Family, singing, good; Musical Smith's good; Canfield, blackface, good; Sophie Everett and Company, "A House Warming," good.—**CRYSTAL** (Lew Leslie, mgr.).—Thos Volney, singer, good; The Oshas, sketch artists, good.—**DIXIE** (Sudekum & Williams, mgrs.).—Ill. songs by Scotty and m. p.—**GRAND** (Geo. H. Hickman, mgr.).—Talking pictures.—**LENDALE PARK AIRDOME** (Lewis & McBride, mgrs.).—Ill. songs and m. p.—**LENDALE PARK CASINO** (Wm. Bordeiser, mgr.).—Mad Miller, big hit, and Willis Comedy Company, pleasing.
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OTTAWA, CAN.

AUDITORIUM (P. Gorman, mgr.).—Five Brunettes, cyclists, very good; H. Cyril, entertainer, good; Marceia and Company, acrobats, applause; "Four Girls," well received.—**NOTES**.—Gus S. Greening, manager Bennett's, was presented with diamond studded locket by house attaches, followed by a banquet.—B. Porter leaves for Chicago to open with "Shadowed by Three."—Thos. Nagle, recent advance agent for "Psnayler," musician, now owns two picture shows in Renfrew and Pembroke, and doing big business.
OGOR.

PATERSON, N. J.

AIRDOME (H. B. Finkle & Bro., mgrs.).—First half week: Tobin Trio, good; Ethel Jackson, "coon" shouter, scored; Dale and Dale, musical, pleased; Winona Wilson, violinist, very good; Clifford and Hail, comedy bit; Robert Hubu, ballade, fair.—**NOTES**.—All the skating rinks have

closed for the summer, but the moving picture shows still report good business.
FRANK A. EAKINS.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.).—Week 6 Hialto Quartet, featured, excellent singing, good comedy; Electra, very interesting; Atwood and Terry, a scream; Mrs. Jas. Richmond Glenroy and Chas. E. Bunnett, "Married Life," went big; Wells De Vaux, musical eccentric, tip top; Jean Wilson, ill. songs, good.—**GRAND** (Jas. H. Erickson, mgr.).—Miss Ann Hamilton and Company, "Beggars," head the bill, excellent; Harry Piller, comedian, very clever; Oscar Loraio, protean violinist, excellent; Leo and Chapman, "Wanted, a Donkey," very laughable; Mr. and Mrs. Ralph Lewis, "The Late Mr. Wildcat," very good; Fred Bauer, ill. songs, good.—**FRITZ'S** (Joe West, mgr.).—Zelma Summers, Rooney and Forester, Thelma Kingsley, Walters and Bonham, Bobbie Pullman, Vivian Leotta, Ernest Wilson, Dollie Richards, Lottie Goldman, Katherine Clements, Dick Hutchins, The Hewletts and stock, "Are You a Buffalo." Business big.—**STAR** (B. D. Clements, prop.).—Synchroscope. First time in Portland. Playing to capacity.—**BIJOU** (Wall & Hauraban, props.).—Sle Confer, Cassette Friell, Ed Blakesley, Treador Byrd, ill. songs and m. p.—**OAKS** (D. C. Freeman, mgr.).—"El Kie" "Glad Way Girls," and Allen Curtis Comedy Company, "The Headwaters."
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BIJOU (S. Lubin).—M. p. and Billy Hallman, Cotter and Boudien, Mamie Lafferty and Thomas A. Mackey.—**GRAND** **OPERA HOUSE** (Mecca Amusement Co.).—M. p. and vaudeville.—**VICTOR, MECCA, STAR, PARLOR, and PEOPLE'S**.—M. p.—**PENDORA PARK**.—Martinielli Trio, xylophonists, special attraction.—**CARSONIA PARK**.—New York Lyric Stock Co., with Eddy Murray and Gladys Green.
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MORRISON'S.—Elsie Harvey and Field Boy, very good; Sadie Jannel, impersonations, pleased; Avon Comedy 4, good singing; Edwin Huit in "The Mayor and the Manicurist," pleased; The Six American Dancers, hit of bill; Montgomery and

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Moore, very good; Lasky's "Love Waits," very good. Business good. KLEINMAN.

SAGINAW, MICH.

RIVERSIDE PARK CASINO (W. A. Busco, mgr.).—The Great Westin, character impersonations, clever; Frankie La Marche, "the Original Girl Buster Brown," and her Dog Tige, entertaining; William E. Goodall and Marie Craig, "Where is Willie?"; Barnes and Levina, comedy magicians, exposed a few tricks; The Four Virginia Belles, girl act, much singing and dancing, good.—IDEAL (Joseph H. Hughes, mgr.).—Ill. songs by J. H. Hughes and m. p.—DREAMLAND (J. Wilder, mgr.).—Ill. songs and m. p.—BIJOU (Frank Schwarb, mgr.).—Ill. songs and m. p.—MARGARET C. GOODMAN.

SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wells, mgr.).—Week 6: Tommy D. Jones, "Dutch," dialect needs improvement; Geo. Llewellyn, impersonations, good.—LYRIC AIRDOME (H. H. Hamilton, mgr.).—I. M. Kaufman, German comedian, takes well; The Kennedys, sketch artists, very good.—BIG TENT AIRDOME (Ernest Bische, mgr.).—Dr. Stewart and Co., hypnotism, good house.—NOTES.—Moving picture business on boom.—Dixie opened 10, cost over \$10,000.—Eight moving picture shows, all doing land-office business.

SHENANDOAH, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—Joseph Callahan, "Great Men—Past and Present"; Weston and Young, "The Gidding Gossipers"; Willard Newell and Company, "A Night Off"; Lerado and Blake, comedy acrobats; Little Ethel, and The Etta Hyland Orchestra.—NOTE.—Tom Waters, "The Mayor of Laughland," has been offered the third return engagement within six weeks at Luna Park, Washington, D. C., but was compelled to decline, owing to his rehearsals beginning soon with the No. 1 "Coming Thro' the Rye" Company in New York shortly. This company will tour the Pacific Coast and will open its road season at Toledo, O., Aug. 20. JACK THUMB.

ST. JOSEPH, MO.

CRYSTAL (Fred Cozman, mgr.).—The Golden Gate Quintet head and walked away with the comedy honors. Makmuri, violinist, heartily received. Pete Lawrence, dancing monologist, well liked. Avill and Grimm, comedy bar, did nicely in the opening position. The work on the bars is good, but the comedy should be omitted. La Petite Fleurette, songs and dances, went good. Business excellent in spite of extremely hot weather.—NOTES.—Dooley and Sales have completed a twenty weeks' tour of the W. S. time and are now headed for New York.—Harry Van Fossen, late principal comedian of Al G. Fields' Minstrels, resting here at his home for the summer, and is contemplating a dip into vaudeville.—Tuttle and May opened on the Hopkins time, 18, for a tour of the circuit.—Harry Fen Dalton has signed with a Western Wheel Show for the coming season. HARRY X. BEAUMONT.

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PLOTTING BEGINS—Renegade calls at Coxswain's house—Lays snare—Makes advances to "Stroke's" sweetheart—Rebuffed—Chagrin—Swears revenge—"Stroke" arrives—Greeted warmly—Renegade ignored.

GAMBLING DEN—Coxswain loses heavily—Renegade advances money—Again a loser—Retires discouraged—A prey for renegade.

THE "CAMPUS"—Typical scene of College life—Trainer's daughter (Coxswain's sweetheart) seeks him—Directed to "Stroke's" room.

A STUDENT'S "DEN"—Coxswain inebriated, seeks "Stroke" for loan—Girl finds him—Sudden arrival of Coxswain's mother and sister (Stroke's sweetheart)—"Stroke" hides Coxswain and his girl—"Stroke's" sweetheart discovers girl—Jealousy—Mother and daughter leave in anger—"Stroke" on his honor—Gives check to girl to settle Coxswain's debt to renegade.

DAY OF THE RACE—Coxswain in renegade's power—Coxswain agrees to "queer" race—Plotting overhead—Renegade bets heavily against own boat—Manager stops betting—Visitors arrive—"Stroke" ignored by sweetheart—Conspiracy revealed—Coxswain ordered out of crew—Renegade shows fight—Knocked down—Terrible predicament—No Coxswain—No race—Trainer's little daughter pleads to take his place—Trainer reluctant—Manager approves.

OFF FOR THE STAKE BOAT—All ready—Away in launch—Spirited scenes during race—Start—Over the course—Finish—The "Eight" wins.

HAIL THE HEROES—Clamorous reception at Boat House—Little Coxswain and "Stroke's" triumphant entry—On shoulders of the crew—"Stroke's" joy marred by coldness of girl he loves—Renegade maddened by losses—Plans revenge—Drops check—Trainer finds it—is angered—Believes his daughter dishonored—Attacks "Stroke"—Coxswain confesses—Crew turn on renegade—Coxswain joins sweetheart—"Stroke" and sweetheart reunited—Little Coxswain becomes THE IDOL OF THE HOUR.

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WASHINGTON PARK (Wm. Cole, mgr.).—Formerly Haskins Park, at the corner of Grand Avenue and Meramec street, this sixteen acre resort is undergoing changes, and there's a proposition to bring several big bands here to trick out the rest of the season. The management started in with vaudeville and sketches by local talent, but on Sunday night put in an ordinary picture show, which does not look like progress. There's talk of a new scenic railway for next year. Attendance small and unprofitable.

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Col. Hopkins, whom local biographers credit with seventy-eight years, is ill at the Jewish Hospital, but is reported to be making progress notwithstanding the blistering weather. His bill at the Highlands, which is distancing all competitors for extent and quality of business, is headed this week by the Bedouin Arabs, those swarthy, gyrating sons of the desert who shout as they swirl through the air and swirl as they shout. The Quaker City Quartet, Colby and May, and new Kinetone pictures make up a good bill. Cavallo's Band remains.

MANNION'S PARK (Mannion Bros., mgrs.).—E. C. Rauck, a local newspaper man's playlet, entitled "When the Ticker Ticks," was given its premiere Sunday. It proved an instantaneous hit. The vaudeville bill is about as usual at the South End resort.

WEST END HEIGHTS (D. E. Russell, mgr.).—"Sapho," some distance after Daudet, with Mabel Montgomery in the title role, is on here for the week. The play has undergone all sorts of tinkering, and had to be changed considerably to adjust itself to the small stage. Frederick Montague hardly recognizes himself as Jean but sticks to it manfully.

DELMAR GARDEN (T. T. Lewis, mgr.).—Persistent rumors that this is going to be the last season at the Delmar and that the season may be unduly shortened are current at 6741 Delmar Boulevard, near the box office. It is said that the celebrated E. G. Lewis of Woman's Magazine fame, whose University City is nearby, has long regarded the Delmar Garden and its ill-lifting purileus with disfavor and wants to incorporate the entire ground into his model city scheme. Changes, several of them sudden, in the personnel of the company are also recorded, and the fact that the operas chosen are nearly all very old is also against representative prosperity of the place.

Several parties in interest are said to be approaching an undertaking whereby they will next year concentrate all their several holdings at Greve Couer Lake, fourteen miles out, where John C. Jannopoulos, for many years in the Delmar management, has assembled the nucleus of a public pleasure ground. "The Runaway Girl," on account of its age, known in these parts as "The Fugitive Grandmother," is the current bill. Johnny Young works hard but willingly in "Follow the Man from Cook's," and Marie Quive as Winifred Grey shows signs of better stage tour-nure.

SUBURBAN GARDEN (Jake and Sol. Oppenheimer, mgrs.).—Amelle Bingham is making her "getaway" from here this week in "A Modern Magdalen," which serves as the vehicle of her introduction three seasons ago. For some unaccountable reason strange liberties have been taken with the text of the piece, the management having sought to popularize it by many rude phrases the use of none of which seems warranted.

LEMP'S PARK (H. Bachmann & Sons, mgrs.).—Here are yet the Imperial Minstrels, Wallop et al. making merry as the happy summer moments flit away. The bill is changed in name every week, altho much of the stage business remains the same.

The Imperial, under the management of D. E. Russell, is billed to open August 16 with "The Royal Chef." Ben Jerome's La Salle street Chicago hit of 1904 or thereabouts. The choice of "The Chef," which played many weeks at the Garrick under Schubert management, and then at the Grand, would indicate that musical shows at moderate prices are to be the thing at Tenth and Pine the coming season. This house, Havilans' and the Columbia, all under Middleton & Tate control, have undergone the usual mid-year alterations in anticipation of stricter fire and sanitary surveillance that has heretofore obtained.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—The bill offered this week was only fair. Gilbert and Katen, poor; Leon Rogee, good; The Four Masons and Corinne Francis, fair; Luce and Luce, fair; Marie Welsh, good; Takesawa Japs, good.

SAM FREEMAN.

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AIRDOME (Sam Young, mgr.).—Week 6: Edward Doyle's Stock Company, playing repertoire with some vaudeville. Very good business. —HARRINGTON'S AIRDOME (E. Harrington, mgr.).—Seven Webers, acrobats; Schommer and Brown, singing and dancing; Harry and Nellie

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TORONTO, ONT.

SCARBORO BEACH (H. A. Dorsey, mgr.).—A drawing card was the clever act of the Four Dieke Sisters, tight wire and pedestal performers.

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WILLIAMSPORT, PA.

VALLAMONT PARK STOCK (A. Glassmire, mgr.).—First half week "The Girl From Yonder." Last half, "Willowdale." LYCOMING.—M. p.—LYRIC.—M. p. and Ill. songs by Dan I. Garrison. STARK.

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WE START WITH A REAL NOVELTY HIT,

"TAFFY"

—You can never forget a melody like this way. It's a corker and a sure fire hit. Get it quickly. Any one can sing it.

HERE IS ANOTHER CORKER,

"DON'T TAKE ME HOME"

The lyric of this song by Vincent Bryan is just full of laughs, with a wonderful swinging melody by Harry Von Tilzer. There will be lots of home songs this season—but this is it.

HERE IS THE GREATEST HEBREW SONG EVER WRITTEN,

"A GARDEN OF Y'EDEN FOR TWO"

We can't say enough about this song. So if you are looking for a Hebrew character song, don't go any further.

DID YOU SING "TAKE ME BACK TO NEW YORK TOWN"? WELL,

"I WANT TO GO ALONG WITH YOU"

will be just as big a hit for you. We think it's a better song.

WE DIDN'T THINK THAT WE WOULD EVER GET A BETTER IRISH SONG THAN "TOP OF THE MORNIN", BRIDGET M'CUE, BUT,

"MARY ANN O'HOULIHAN"

has got it beat a block. Get it quick—it's a sure fire hit.

HERE IS THE ONLY SCOTCH SONG ON THE MARKET,

"When Highland Mary Did the Highland Fling"

This song is already on the way to popularity. Get it before it's sung to death.

OUR QUARTETTE OF PRESENT BIG HITS

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JULY 25, 1908.

PRICE TEN CENTS.



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VARIETY

VOL. XI., NO. 7.

JULY 25, 1908.

PRICE TEN CENTS.

LEADING MANAGERS FORM SOUTHERN CIRCUIT OF EIGHT

Part of the Jake Wells Southern Circuit of Legitimate Houses to Be Converted. Weber & Rush, E. F. Albee and John J. Murdock Interested.

The Jake Wells theatres at Knoxville, Nashville and Chattanooga, Tenn.; Mobile and Montgomery, Ala.; Richmond, Va., and Weber & Rush's Orpheum at Atlanta have been merged into one circuit of vaudeville theatres to be booked through the United Offices. Another stand will be in Savannah, Ga., where Jake Wells will build a theatre.

Interested in the deal are Jake Wells, Weber & Rush, E. F. Albee and John J. Murdock. The introduction of Messrs. Albee and Murdock is supposed to effectually shut off further Southern theatres with vaudeville inclinations from obtaining bookings at the two large affiliated agencies, the United in New York and the Western Vaudeville Association, Chicago without their permission.

A while ago there was a reported deal between Weber & Rush, Wilmer & Vincent and Jake Wells whereby those managers were to combine in the playing of vaudeville below the Mason and Dixon line. Some time afterwards, Wilmer & Vincent secured a Wells' Circuit theatre without Weber & Rush being entertained in the transaction.

From the Chicago booking agency, the Majestic Circuit supply a chain of their "Majestic" theatres in and about the same territory, and in the past have announced their intention of building theatres in at least two of the cities mentioned. How the Majestic Circuit stands with the latest combination is unknown.

L. Lawrence Weber, of Weber & Rush, promoted the scheme of conversion and combination. Weber & Rush contributed their Orpheum, Atlanta, which opened with vaudeville last season, to the pool. All the houses now standing will play "acts" commencing early in September. The Wells Circuit theatres have heretofore been ranked as "legitimate" houses.

CORBETT'S THIRST EMPORIUM.

Chicago, July 23.

James J. Corbett has opened a palatial thirst emporium on State Street, two doors south of Van Buren, just outside of "the loop."

It has an open-faced entrance, a-la moving picture theatorium.

BOB ADAMS DIVORCED.

Chicago, July 23.

Bob Adams, manager of the (Chicago) professional department of Chas. K. Harris and a song writer, was divorced from his wife.

Bob says he will write a new song, full of sentiment, love and pathos, to win back his wife.

He was already "doping" out the chorus while the judge was charging the jury.

"LYRIC," NEWARK; SEPT. 7.

At the offices of William Morris it was announced this week that the new vaudeville theatre building in Newark to be operated for vaudeville under the management of W. H. Currie would be in readiness to open on September 7. Morris will book for it.

The admission scale will be up to seventy-five cents. It will be called "The Lyric."

DONNA SEYMOUR "FLITS."

Asbury Park, July 23.

Donna Seymour has flitted. Left behind are a company, a large board bill and other debts amounting to about \$2,500.

It looked for a time as though Donna would recover herself in this place after many vicissitudes elsewhere, including interviews with judges, but the Casino only did well with Donna's company for the first few days.

SPECIAL OFFICER AT UNITED.

The callers on the eighth floor of the St. James building on Monday morning were astonished to discover what looked like a policeman stationed in the hallway.

The United had imported Special Officer A. J. Clark from the Fifth Avenue Theatre, placing him in the hall with instructions to maintain a clear passageway and have the hall free of persons.

The double doors which are a bar to the hall along which the offices of the United executives and those of the Western contingent are located were closed. Visitors to this section are now announced from the telephone room. If an application is favorably passed upon, the applicant is admitted.

The principal duties of Special Officer Clark as noted this week were to shout: "You will have to clear the hall. Keep the hallway clear."

Wednesday afternoon Kate Elinore was anchored in conversation just opposite the elevator when she heard the noise and looked around for the cause. "Well," said Miss Elinore, "This is the funniest place I ever heard of to try out a new act."

ZIEGFELD NOT "BARRED."

In conversation this week Lee Shubert incidentally denied the printed report that Mr. Shubert had informed Jerome Seigel he would not permit Florenz Ziegfeld, Jr., to enter the Casino upon the occasion of the "Mimic World's" first performance.

Mr. Shubert said the story was made up out of whole cloth.

"A NEW YORKER IN CHICAGO."

Chicago, July 23.

The musical comedy-vaudeville scheme commences at the Olympic September 7. Aaron Hoffman is writing the book for the first piece, to be named "A New Yorker in Chicago."

KATE ELINORE TO WED.

The many reports of the engagement of Kate Elinore (Elinore Sisters) have led up to the wedding, set down for August 17, when Miss Elinore will wed Sam Williams, the pianologist.

EVEN BREAK IN LONDON.

(Special Cable to VARIETY.)

London, July 23.

At the Coliseum, on Monday, Callahan and St. George did very well, while at the Tivoli, Gertie Reynolds came a cropper the same day.

At the Hippodrome, Manchester, on Monday one of the Curzon Sisters fell during the aerial act, dislocating her wrist.

VAUDEVILLE IN CHICAGO SUBURB.

Chicago, July 23.

A new vaudeville theatre has been projected for Englewood by the owners of the City Savings Bank.

The site is situated at Sixty-second Place and Englewood Avenue adjoining the bank. Seating capacity will be 1,100.

A well known local manager has offered \$15,000 yearly for the lease. Musical comedy and vaudeville will probably be the policy.

GOTCH IN DRAMATIC SKETCH.

Chicago, July 23.

Frank A. Gotch, champion wrestler of the world, will be a headliner in vaudeville next season. Gotch will head a company of seven people and will present a dramatic playlet in three scenes, the last showing a wrestling match for the world's championship at Madison Square Garden with a hundred people on the stage.

The act will open at Hammerstein's New York, Sept. 7. The booking is through Pat Casey. Irving B. Lee is the author.

12 WEEKS FOR McINTYRE AND HEATH.

Vaudeville will have McIntyre and Heath for twelve weeks at the opening of the season, the engagement having been booked with the United managers this week by Pat Casey.

Following the time, the team will resume a tour under the management of Klaw & Erlanger, to whom they are contracted for a term of years.

The vaudeville salary will be a large one, reported at between \$1,500 and \$2,000 weekly.

BIG BLOCK OF THEATRES UNDER RATS' CONSIDERATION

Harry Mountford Announces Organization's "Investment Fund" Has Had Twenty Houses Placed at Its Disposal. Negotiations Pending.

The announcement is made by Harry Mountford, Secretary to the White Rats' Board of Directors, that the "Investment Fund" formed by members of the organization has at its disposal twenty theatres which will play vaudeville next season.

The negotiations pending might be closed any day, said Mr. Mountford on Thursday, and the details when given out would cause a large sized surprise, if not coming as a bombshell in certain directions.

Further than this the Secretary would give no information. Mr. Mountford made a similar statement prior to the annexing of the Mozart Circuit by the "Investment Fund." His promised announcement of the Mozart deal was shortly afterwards fulfilled.

The final papers giving the "Investment Fund" a managerial interest in the direction of all the theatres operated by the Mozart Circuit have been executed.

FEMALE "CHUTE" OPERATORS.

Chicago, July 23.

The suffragette wave has extended to "White City," Chicago. The men operators guiding the "Chutes" boats have been replaced by female marine chauffeurs, in blue bathing suits. Last week one of these twentieth-century attendantes fell off the craft, causing a tidal wave. The "Chutes" run the same as before, but it's nicer from the spectator's point of view.

OPTIMISTIC IN WEST.

Chicago, July 23.

The vaudeville situation in the Central West offers a contrast to last season. Things are most quiet. Houses have reduced their number of acts from five to three. Others have closed altogether.

However, an optimistic sentiment prevails and business is expected to revive about the middle of August, despite the fact of its being a presidential year.

The summer parks are also doing less than last season, despite the advantage of better weather.

GERMAN COMEDIAN MAY VISIT US.

It is a possibility that Robert Steidl, the leading comedian of Germany, (now appearing at the Alhambra, London), in a monologue will visit America.

Steidl is reported to have scored a pronounced success in the London hall, having translated his monologue from the German to English in which he delivers it.

Charles Bornhaupt of the Marinelli New York office, while abroad, unsuccessfully sought to prevail upon Percy G. Williams or Martin Beck to book the German, and still has hopes of bringing him over for a short engagement on this side.

OUTING AUG. 6.

On August 6, at Ulmer Park, Brooklyn, the White Rats will disport themselves for a general all around good time com-

ing under the heading of "field day."

Tickets for the occasion may be purchased at the head quarters of the Rats up to and inclusive of August 4. There will be no admissions on sale at the grounds.

ORPHEUM CO. INCORPORATES.

San Francisco, July 23.

Articles of incorporation were filed with the County Clerk in this city last week of the Orpheum Theatre and Real Estate Company. As disclosed by the incorporation papers the purpose of the new company is to acquire theatres and like places of amusement in California, Colorado, Minnesota, Wisconsin and other states and territories.

The corporation also purposes to deal in liquors, cigars and real estate.

The capital stock of \$2,500,000 is divided into shares of \$10 each.

Several prominent business men of this city figure as directors of the re-organized Orpheum Company.

SUSPECT "FIRE-BUG."

Harrisburg, Pa., July 23.

The Board of Underwriters has stopped the work of repairing the Lyric, pending an investigation into two fires which partially destroyed the building. Mysterious circumstances are said to surround the fires.

The first happened June 23 and the second July 18. Those connected with the management of the house have no statement to make. The underwriters claim to have evidence at hand which indicates that both fires were the work of an incendiary.

VAUDEVILLIANS WITH SINGER.

Chicago, July 23.

Mort H. Singer announces the following plans for his road organizations for next season: "Honeymoon Trail" will open in Milwaukee September 7. Alma Youlin, the Chicago singer, and Bert Baker, "The Typical Tad," both formerly of "The Flower of the Ranch," will be in the cast. Others are Harry Stone—who will follow Cecil Lean and Maria Welch.

The road company of "Stubborn Cinderella" will probably open at Kansas City the same night, the chief players being Homer B. Mason; Ethel Dover, Marguerite Keeler, Grace Edmund, Harry Clark and William Raphael.

The "Western Company" of "The Girl Question" will open in Frisco, with Robert L. Pitkin, Henrietta Tedro, Marguerite De Von and Russell Lennon as principals.

"The Time, Place and Girl" opens at Los Angeles in September, with practically the same company as last season, headed by John E. Young, supported by Elizabeth Goodall, Lillian Goldsmith, Mabel Melvine, Jason D. Winslaw, Eugene Rook and E. Coit Albertson.

Keeler and Mason have canceled their vaudeville engagements for next season. Mr. Mason will be featured in "Stubborn Cinderella."

ELTINGE TOO!!

The Cohan & Harris Minstrels, which open August 3 at the New York, are getting aboard the "Salome" craze bandwagon. The organization will turn a new trick on the dance, however, having Julian Eltinge do it in the course of his specialty. According to the various advance notices of the Cohan & Harris press department, Eltinge will essay the "Salome" role quite "straight and with not a great deal more clothing than that worn by the others."

Eltinge, although he does not dance in his established specialty, is well versed in the art, having assisted Ruth St. Denis when she staged her dances recently in New York and also danced with her in Paris and Vienna.

W. V. A.'S SOUTHERN BRANCH.

Chicago, July 23.

When a suitable applicant satisfactory to John J. Murdock has been accepted, the Western Vaudeville Association will establish a southern branch of its booking agency, either at Wichita, Kansas, or Dallas, Texas.

Wichita is preferred, and that location will probably be made. It is a city of 30,000 in a section surrounded by a great many smaller circuits of vaudeville houses which it has been found impossible to satisfactorily supply with acts from the main offices at Chicago, due to the cost of the "jump" from that city.

The office will book direct, causing Wichita to become a vaudeville center in that territory. Bookings will probably also be extended into the moving picture show circuits.

It is said on information furnished by Mr. Murdock that he is seeking for the manager of the southern branch a former artist who has given up that pursuit, but understands vaudeville and the requirements of a booking office. Murdock is now receiving applications for the position at the New York offices (St. James Building).

RED LIGHTS RETAINED.

Chicago, July 23.

Edwards' "Gayety Girls," "White City," are no more. The red lights are dim, the ballyhoo is silenced and the constellation of stars has scattered.

Professional jealousy, according to inside information, caused the "Gayety's" downfall.

A few concessions away were "Rice's Burlesquers." Paul D. Howse, manager of "White City," owned it. Morris Beifeld, vice-president of "White City," owned the "Gayety" outfit. The "Gayeties" were walking all over the "Burlesques" in volume of business. Not that the show was better, but the ballyhoo was. So Howse bought out his rival, and closed it altogether.

The temple of mirth vacated by the defunct show is now occupied by an "Old Maids' Congress." They retain the red lights.

CLAIMS "TOO MANY HUSBANDS."

Notice was served upon Robert E. Irwin, manager of the Fifth Avenue Theatre, on Tuesday that Mack Barnes, through his attorney, Col. Milliken, claimed the sketch, "Too Many Husbands," played at this house this week by Francis Sedgwick and company.

Barnes purchased the piece from the author, Charles J. Bell, under the title, "Mrs. Potter's First." In that name it was copyrighted. Col. Milliken agreed that the piece might play uninterruptedly for a day or so longer pending a possible settlement. Mr. Irwin thought there would be no interference during the week, as the attorney had been promised that pending an adjustment of Barnes' claim no further booking of the act would be made by the United.

Snitz Edwards, Ted Burls, Maude Morris and Adamini (Adamini and Taylor) have been engaged for M. M. Thiese's "Morning, Noon and Night," a new musical show which plays the Stair & Havlin time next season.



BROWN HARRIS AND BROWN'S "BUNGALOW"

At Riverside, L. I. (Clam Alley and Narragansett Bay).

A group of healthy looking persons sunning at the seaside home of BROWN, HARRIS AND BROWN, where mosquito netting is not required, quite an item in the country when the insects with invisible teeth usually call a convention at the first sight of a human being. As numbered those in the group are: 1—HARRY BROWN; 2—GENE HUGHES; 3—VIOLA BROWN; 4—DR. SWIFT; 5—JACK ALLEN; 6—MRS. DR. SWIFT; 7—MRS. WILLIAM NEVENS; 8—MRS. GENE HUGHES; 9—"BILL" NEVENS.

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Vol. XI. JULY 25 No. 7.

The vaudeville managers have taken notice of the White Rats in the managerial capacity as a future possibility in opposition to the present vaudeville combination. No one suggested it, nor did any one expect that thus early before a blow had been struck the cry of "foul" would be raised by the managers.

Martin Beck issues a statement, and since the other leading lights of the combined eastern and western divisions of the consolidation remain silent, Mr. Beck may be presumed to have been appointed the spokesman for all.

Without apparently having devoted a great deal of thought to the subject as the General Manager of the Orpheum Circuit returned to the city from a Euro-

pean trip last Friday, on Monday Mr. Beck presupposes by inference that the subscribers to the "Investment Fund," organized by members of the White Rats, and by virtue of which the organization will operate its vaudeville ventures, have diverted the earnings they have saved for the purpose of aiding and abetting opposition in vaudeville.

Mr. Beck does not plainly remark that in so many words, but the sum and substance of his statement in to-day's issue is to that effect, along with a hidden threat of converting "friends" into "necessary foes" if the artists' policy of self government and control is continued.

In this land of dollars and cents where a man is gauged by the amount of money he has at his command, the vaudeville managers are looked upon as a shrewd set of showmen through the fortunes they have accumulated. Yet Mr. Beck contends if an artist wishes to invest money his act is the best place for that investment.

How about the artist who retained sufficient from his salary to have a bank account to make an investment from? He must have had a pretty fair act to draw a salary which enables him to do so. Every artist in vaudeville has not subscribed to the "Investment Fund" nor has every member of the White Rats. Still Mr. Beck includes the artist as a whole whereas the subscribers to the "Investment Fund," probably a few in number as compared to the total artists, have acted for the entire body of their brethren.

Some artists have placed enough of their salary on deposit to purchase a home; others have outside business ventures, and not a few have invested their surplus in new acts. The vaudeville manager is an unsatisfactory person to please. If the artist throws his money over a bar, he is looked at askance by the manager who held onto his earnings; if the artist saves his money to put to such purpose as he sees fit, he invites the anger of the manager by investing in the line of business he knows most about—vaudeville.

For the manager to attempt to interfere thus early in the artists' scheme will induce a great many who have viewed the project indifferently to take a renewed interest in the subject. The artist will conclude that with the manager battling against the venture, it must be a profitable enterprise, deciding no one should know better than the managers who have been in the midst of it for years.

Perhaps the managers have given thought to the advantages the artists would have in operating wholly or in part vaudeville theatres. The artist may engage himself for as low a salary as he wishes. It is established that the artist believes in opposition and will support it even to the point of reducing his customary salary to uphold competition. With an investment drawing a return from any profits accruing, the artist would have an additional incentive in cutting his salary for any house the "Investment Fund" is interested in.

Not alone would this benefit the artist directly through helping to maintain the level of prices, but it might cause serious reflection by the small manager over the advisability of securing his bookings from a source which might give him his bills cheaper than they could be secured elsewhere.

The small manager having it pointed out to him through the artists desire to keep an opposition path open, he could effect a saving of from \$200 to \$250 weekly in salaries by booking from the agency favored by the actor, the smaller manager would long deliberate, with a certain profit in view, of from \$8,000 to \$10,000 on a season of forty weeks in salary alone for one house, before the offer would be thrown over. Added to this could be an estimated saving of \$1,000 in the same length of time without a weekly charge to the theatre for securing bookings from the agency.

An artists' agency could thrive upon commissions, without other income. According to current rumor there would be a gain also from this source, and with the profit reverting to the "Investment Fund" the artist subscribing to it would reap a dividend from his own commission, causing the commission of the artist for the first time to be co-operative to a certain extent.

The "Investment Fund" as planned cannot be gainsaid to be a good move for the artist. If it is judiciously administered with proper business acumen, it will redound in several ways. How the moneys of the Fund are to be invested is a matter for those most interested to decide. Invested with judgment, the "Investment Fund" should show a profit if there is any money left in vaudeville. And the "Investment Fund," through its properties controlled should always have the shade or several shades the better of the regular manager.

The underlying threat contained in Mr. Beck's "from friends to necessary foes" will have small weight with the artist if he is sensible of the conditions—and has a good act. "And has a good act." When you have a "good act," the manager wants you. When you have not, you will not be employed by him though he knows for a positive certainty you are not a subscriber to the "Investment Fund."

That is one error the United managers are continually falling into. They proceed on the theory they supply every artist with an engagement. They don't. If they don't know it, the artists do.

The managers do not seem to exactly catch the main aims of the "Investment Fund" and the artists' plunge into managership. One is to obtain a foothold where the artist may give work to the artist; another is to have a base of supplies in case of need.

The manager is far-seeing enough to catch the possibility of a future development of the scheme which will menace the welfare of his own being as represented by his vaudeville theatres. The attitude of the managers indicate the sound sense upon which the "Investment Fund" is based, always provided it is conservatively administered.

There are other reasons and possibilities in connection with the "Investment Fund" in its endeavor to support an opposition in vaudeville which may or may not develop.

For the benefit of newcomers in vaudeville, and managers who may have read of the Keith-Proctor announced intention to erect a vaudeville house in Elmira, N. Y., where there is a Mozart theatre to be operated we will repeat the story of B. F. Keith and M. Shea in Buffalo.

In the time of the old "Association" in a portion of the present suite of offices occupied by the United in the St. James building, Mr. Keith discovered one day that Mike Shea, of Shea's, Buffalo, was booking no longer through his office. Mr. Keith went to Buffalo and told the newspapers he was there. The papers informed Mr. Shea of Keith's presence in town. They also told the Buffalo manager the day after that Keith had purchased a site for a new vaudeville theatre in Buffalo. The next day Mr. Shea saw some carts full of dirt on the streets with little American flags clustered around a sign on the piles reading: "This is the dirt from the site of the new Keith Buffalo vaudeville theatre." By and by Mr. Shea imagined each load of dirt had a theatre concealed in it. Then he went to Mr. Keith and said he would go back to the booking place. And Mr. Keith still has his plot of ground in Buffalo, unless he has disposed of it lately. At the time of purchase, it was reported to be one of the best real estate speculative plots in the Bison City. Many a theatre have the newspapers built for Mr. Keith and others. Elmira is a nice little inland New York State town. Perhaps Keith & Proctor heard of it before Mozart saw the city, but the orchestra would have to be playing in the pit of the Keith-Proctor Elmira house before the old timers would believe it was really a vaudeville theatre. No one knows the poor investment an opposition house in a small town is better than B. F. Keith.

Eddie Leonard makes a special announcement that he is entirely satisfied with his present berth and offers to bet regular money he will still be with the Cohan & Harris Minstrels at the end of the season.

Leo Carrillo, now on a vacation in the far West, has just recovered from a serious illness. He has been booked through the Casey Agency for 20 weeks on the Orpheum Circuit, beginning at Salt Lake City August 11.

Jack Norworth will propel into vaudeville the coming season a scenic production named "The Six Little Sailors."

Billie Reeves, who made the hit of the day at the field events for the benefit of the Crippled Children's Home at the Polo Grounds last week, wore "Diamond Jim" Brady's evening clothes at the time.

Horace Goldin and Jeanne Fransioli embark August 1 for the other side. They are visiting Goldin's parents at Nashville, Tenn., this week. The illusionists will sail with a new crew of assistants, all Americans.

PLANNING NEW INDEPENDENT CIRCUIT TO FIGHT S. & H.

Coterie of Wealthy Showmen Have Scheme to Operate Rival Chain of Theatres Modelled on Burlesque Wheel.

The probability looms large on the theatrical horizon of an independent popular priced circuit of dramatic and musical theatres formed to wage active opposition to the established Stair & Havlin Circuit. Half a dozen managers have already signified their willingness to go into the enterprise with as much money as may be needed. They claim ability to swing forty theatres into the proposed circuit.

The leaders in the movement are Col. Holmes, of Jersey City, formerly running the Bijou there; Henry Rosenberg, owner of the Metropolis in the Bronx; W. T. Keough, owner of the Star and American, New York, the proprietors of the Bijou, Pittsburg, and Gus Hill. All these men have at one time or another been identified with the Stair & Havlin office.

Their proposal is to line up a chain of forty theatres, giving to each manager represented by a theatre a franchise for a show to play around the circuit after the manner of the burlesque wheels. It is pointed out that the men interested are experienced showmen and could easily manage to put an adequate number of new productions in the field each year. This is claimed to be the strength of their position, for there are a large number of Stair & Havlin managers who are dissatisfied with the continual use of old productions over the circuit and the scarcity of new material to play their houses. Many of these men say the independents could be persuaded to join their ranks.

Holmes, Rosenberg, Keough and Hill could go a long way toward financing the scheme, all having derived huge incomes from leasing their properties. It is told as an illustration of their financial resources that Gus Hill, in the early days of the Columbia Amusement Company, raised nearly \$200,000 on his own notes from New York banks in 24 hours.

"It is safe to say," declared a manager identified with the movement this week, "that an independent circuit along these lines will be a reality very shortly. The men who are backing it are showmen of wide knowledge and ample means and we propose to put it through."

Should the independents organize a circuit one of the stands will undoubtedly be the Star, New York. Keough, it was announced, leased this house to a company presenting Yiddish plays, but the arrangement is merely made by the month and can be closed at any time, leaving the place open for the new purpose. The rent for the Star is \$2,500 a month. The Metropolis is under lease to Hurtig & Seamon.

In many quarters an announcement of the purchase of the Stair & Havlin circuit would not come as a surprise. Offers are said to have been made for it.

TURNING THE LIGHT ON 28TH ST.

West 28th Street between Broadway and Sixth Avenue is not a popular thoroughfare of late, since Manager Irwin of the Fifth Avenue Theatre, placed a strong

searchlight on the corner of the theatre roof.

The light sweeps up and down Broadway; also the side street, and many confidential confabs which have been the wont of the patrollers along "Tin Pan Alley" have been rudely broken up by Mr. Irwin's bright gleam. It is quite embarrassing at times. As a usual thing, the conversationalists of 28th Street prefer not to be seen on Broadway.

The searchlight is used this week to attract attention to the engagement of La Sylphe at the Fifth Avenue commencing Monday next. A "kite" advertisement is also anchored in the air above the theatre informing the peering public of the dancer's visit.

WAITING FOR THE MINSTRELS.

Atlantic City, July 23.

There's a reception waiting for the Cohen & Harris Minstrels when the new blackface troupe opens at the Apollo on Monday night next.

Ollie Young, the hoop roller, as a committee of one, has purchased a big block of seats for the opening performance.

They will be occupied by White Rats and friends of "Honey Boy" Geo. Evans and other members of the company.

"MERRY-GO-ROUND" DRAWS.

Atlantic City, July 23.

"The Merry-Go-Round" opened at the Savoy Monday night to a packed house and more than gave satisfaction. Raymond Hitchcock, Mabel Hite and Bobby North scored.

Atlantic City, July 23.

Fred Irwin has rented the Steeplechase Pier to rehearse his two companies, the "Big Show" and "The Majestics," next month. As his combined show closed at the Savoy and the majority of his companies are here, including himself, he thought it a good idea to rehearse his companies at the sea-side.

SUN-MURRAY CIRCUIT IN.

Chicago, July 23.

The Sun-Murray Circuit of smaller vaudeville theatres, controlling 93 houses in the Middle-Western States, has been taken into the Western Vaudeville Association camp, and becomes a part of the United Booking Offices-Western Vaudeville Association combination. The transaction has been closed.

The headquarters of the Sun Circuit will remain in Springfield, Ill., as formerly, but a representative of the chain will be installed in both the western and eastern offices of the W. V. A. Gus Sun continues the sole manager and director of his circuit.

There will be no change in the policy of the houses. Each will play vaudeville as heretofore. There are about 35 theatres on the circuit capable of playing an average priced act. The remainder will use the smaller numbers and shows as formerly.

FITZSIMMONS FIGHTS WITH MANAGER.

Spokane, Wash., July 23.

Bob Fitzsimmons, ex-champion pugilist of the world, and E. Clarke Walker, manager of the Pantages Theatre here, had a fistic encounter in an alley behind the house last Sunday.

Fitzsimmons and his wife were playing at the theatre. The professional fighter received a cut on the head placed there by a nursing bottle and the manager, while the latter was disguised by the number of Fitz's punches reaching his face. Both were arrested.

TANGUAY AS "SALOME."

As the daughter of Herodias, Eva Tanguay will appear under the title name of the grand opera "Salome" at the Alhambra week of August 3. Miss Tanguay has ordered the necessary amount of costuming, and there will be a special setting supplied for the occasion.

Further than responding to the encores expected with some of the after matter she now uses, the eccentric comedienne will rest from her usual volcanic efforts for the week.

Miss Tanguay has been held over for the second week, commencing Monday, at the Fifth Avenue, and on the same bill will be La Sylphe.

RATS WIN ANOTHER SUIT.

Dennis F. O'Brien and Harry Mountford journeyed to Newark on Wednesday last, where in the Second Municipal Court the case of Albene and Brant against Michael Dermer, the proprietor of the Bijou there, was tried.

Mr. O'Brien appeared as associate counsel to Lawyer Whiting, a New Jersey attorney. Mr. Mountford represented the organization.

The action was brought by Albene and Brant, through the legal department of the White Rats (of which Mr. O'Brien is the counsel), to recover the amount of salary contracted for by the act during week of June 8.

The booking was entered through the Len Spencer Lyceum Bureau, New York. With the contract stowed away, the team presented themselves at the theatre on the morning of June 8 to be informed by the manager they were canceled.

The usual reasons were offered, but Albene placed the affair before the Legal Committee of the organization, which ordered an action commenced for the recovery of the amount due.

The manager in his defense said the contract as issued by the Len Spencer Bureau was not binding upon him, and for a further defense set up the cancellation as "customary."

Without hearing further argument or witnesses, the Justice ordered a verdict rendered for the plaintiff (Albene and Brant) in the full amount.

Mr. Mountford was much gratified with the result. He stated after the trial that not one of the many actions brought by the Rats' Legal Committee on behalf of artists had been lost, and that this was the first time the order had appeared in court outside New York State.

The benefit to the act was set forth by Mr. Mountford through remarking that had Albene and Brant taken upon themselves the prosecution of the suit, the expense to them would not have been less than \$150, or more than the amount involved.

"We shall vigorously prosecute every action favorably passed upon by the committee," said Mr. Mountford. "Whether it is for a large or small amount or against a large or small manager makes no difference; we shall push it just as hard."

WHO GETS MAUD ALLEN?

The reported engagement by Percy G. Williams and Martin Beck of Maud Allan, the London "Salome" dancer, for this side is said to have been contingent upon the American managers securing a route for Miss Allan in the legitimate houses through the country, in which she will play "special matinees."

On Thursday William Morris received a cable from his London office saying Alfred Butt, manager of Miss Allan and the Palace Theatre, London, offered the dancer on a guarantee and percentage. Morris cabled a proposition in reply.

A tour of the country may also be made by Gertrude Hoffman, with her own vaudeville company, under the management of Comstock & Gest.

At the Majestic, Chicago, Monday, Dolesch and Zillbauer, foreign singers, will make their first American showing.



"V-A-R-I-E-T-Y"

Artists spelling VARIETY in Times Square, New York City. Posing and photographed by HARRY SYLVESTER, of "TEAT" QUARTET.
"V" is FRANK V. SEYMOUR (SEYMOUR AND HILL); "A"—JOE KEATON (8 KEATONS); "R"—JOHN CLINTON (CLINTON AND JERMON); "T"—PAUL LUCIER (LUCIER AND COMPANY); "E"—JOHNIE LE FEVRE (LE FEVRE AND FIELDS); "T"—JOHN FIELDS, JR. (LE FEVRE AND FIELDS); "Y"—CHAS. MURRAY (MURRAY AND MACK).

"NOTHING HAS HAPPENED AFFECTING MORRIS CIRCUIT"

Says William Morris. Vaudeville Circuit Will Open During October. September Plans.

The attention of William Morris, on Wednesday, was called to the many rumors and reports arising from the recently published accounts concerning The Morris Circuit, and Mr. Morris in his theatrical enterprises. Asked if he cared to make any reply, Mr. Morris said:

"There has nothing occurred which has affected The Morris Circuit or myself. I am aware of the rumors now being uttered in an attempt to discredit my vaudeville circuit, but you can place me on record just as strongly as possible that 'rumors' or 'reports' by whomsoever started or spread, do not jar me one bit.

"Moreover neither will they work any harm to William Morris, Inc. My company is in exactly the same position as before. It is a corporation, with a paid-in capital. If a stockholder disposes of the stock he holds in it, that has no bearing upon the affairs of the corporation and it is his privilege. The stock is negotiable.

"I am negotiating for theatres to play vaudeville all the time; am engaging acts to appear over The Morris Circuit, and personally, I believe it is due to my activity in these particulars the stories have been spread about.

"As to the Circle, just say it will play vaudeville commencing in October. If it doesn't, it will be because I have consented that some other policy be adopted there. That settles the Circle rumor.

"At the Orpheum, in Boston, commencing September 5, Williams and Walker will occupy the house for a run of four weeks in their piece, "In Dahomey." At the American, on September 7, the Italian Grand Opera Company will again take the theatre for a month.

"Both these houses, together with most of the others on The Morris Circuit, will commence their vaudeville season during October. I have concluded September is a risky time through the uncertainty of the weather to launch a new venture, and the general opening will occur the following month.

"Certain details of the forthcoming vaudeville circuit under my direction I have not given out for obvious reasons. This I understand, is being taken advantage of by those most interested against the development of the Circuit to make capital of.

"I am not doing business with a brass band accompaniment, much to the regret of a few intense observers of my movements, as the information they seek is being wildly guessed at.

"You might make mention for the benefit of the vaudeville artists of the fact that William Morris has never appeared in court to contest any contract he has made with them. Neither have I ever attempted to defeat my contract by pleading its invalidity for any reason.

"When my opponents can come forward and assert any good ground for their innuendoes, I will answer, but the present state of affairs call for no specific denial of anything.

"The whole substance of the situation just now, as far as it concerns me, is that

while you may hear a lot, if you want to find the source, you will land in one spot each time.

"The Morris Circuit is assured, and will open on schedule time. It's a vaudeville business, nothing else, and here to stay. Perhaps that is the sore part causing the irritation."

INJUNCTION DENIED.

Justice Erlanger in Part I, Supreme Court, heard argument Tuesday on the application for a permanent injunction made by Gus Edwards to prevent the further playing by George Homans of an act called "Country Boys and Girls," which Edwards alleges is an infringement of his vaudeville act, "Kountry Kids." The court later refused to issue the restraining order asked for.

Homans filed twenty-one affidavits and the lawyers went over the case thoroughly. Justice Erlanger instructed counsel for both sides to file briefs Tuesday and reserved decision until Thursday.

David May appeared in court on behalf of Mr. Edwards instead of Henry J. Goldsmith, who was reported retained for the applicant. Homans was represented by Ed Bloomberg, Maurice Goodman having retired as Homans' counsel in the action. Mr. Goodman is the United Booking offices attorney and it was said the United did not care to have the impression created it was interested in the action through its attorney taking part in the discussion.

"Country Boys and Girls" is the Homans act which played Brighton Beach last week, after Mr. Edwards had demanded that Homans return "Kountry Kids," which he (Homans) had been playing under an agreement with Edwards, the owner.

STERNAD, REGULAR PRODUCER.

Chicago, July 23.

Jake Sternad will put out a "No. 2" act of "Redpath's Napanees," headed by Geo. Hillman.

The "No. 1" edition opens its season at Keith's, Cleveland, August 31st.

Sternad is also producing a new act entitled "Outside Inn," a miniature musical comedy to open August 31st. Jack Dresdner, Goodall and Craig and Cycling Zamoras have been engaged for it.

"MUSICAL BLACKSMITHS" REVIVED.

Cass and William Staley, brothers of "Dick" Staley, will shortly offer themselves to the vaudeville managers in "The Musical Blacksmiths," the musical-transformation act in which Staley and Birbeck played the circuits for so long.

The offering, which has been in retirement since "Dick" Staley gave up the stage in favor of developing mining properties in the West, will be under the latter's direction and will travel as the "Staley and Birbeck's Company."

Mr. Staley has partially rebuilt the act at a cost of \$2,500.

UNITED BOOKING FREELY.

It was said at the United Offices this week bookings were being freely made of all kinds and sizes of acts for next season, and would be active from now on.

TRULY SHATTUCK BOOKED AHEAD.

Truly Shattuck's American agent received word from the comedienne this week that he need make no arrangements to book her over here for at least a year.

Miss Shattuck is playing abroad and her time is filled on the other side for a twelvemonth. Further engagements may be accepted, according to her letter.

"CYCLO-HOMO" CONTINUES.

Chicago, July 23.

Henry Lee left for New York after announcing his plans for next season. He will again present "Cyclo-Homo" on the same broad scale as in its original production at the Colonial.

Mr. Lee turned down a flattering offer from London to condense "Cyclo-Homo" for vaudeville. A year's booking was promised. Lee is contemplating a trip to Cuba this fall.

JOHN C. RICE INJURED.

West Brook, Conn., July 23.

John C. Rice (Rice & Cohen) was thrown from his horse at Stannard Beach, where his summer home is, and the left wrist fractured.

Mr. Rice will be confined to the house for six weeks.

MAUDE EARLE LEAVES "SCHOOL" ACT.

"School Boys and Girls," one of the Gus Edwards "kid" acts, has Maude Earle no longer with it. Miss Earle severed her business connection with Gus Edwards, the producing manager, early this week.

She expects to open shortly in a new sketch at the Brighton Beach Music Hall. Miss Earle is a sister to Virginia Earl.

SINGS FOR IDENTIFICATION.

Pat Rooney and Marion Bent returned to the city on Monday, ending their summer relaxation. Miss Bent bore a close resemblance to a mulatto.

Her tan was so heavily imbedded, she carried an identification card about, but no one would believe it was Marion until she sang "I Love to Sit and Look at You," (her husband's song). There could be no mistake after that.

While at Southhold, L. I., their summer home, "The Patchogue Dramatic Stock Company" gave a show at the local opera house. Pat and Marion ambled up to the box office with a lone twenty-dollar bill between them.

Shoving it through the window, Pat was told by the house treasurer he had no change for it. The treasurer wondered what he could do about it; Pat wondered what he was going to do about it, and Marion wondered if they would see the show.

There was a line waiting their turn to purchase behind the Rooneys, but the treasurer was in a deep think.

Suddenly an inspiration seized him. "Wait a minute," he said to Pat, "I'll go over to the drug store to get it changed."

So he did, closing up the opera house meanwhile.

LA SYLPHE WANTS RELEASE.

The contract held by Weber & Rush upon the services of La Sylphe, the dancer, calling for ten weeks from September 7, is causing an endless quantity of talk between the dancer, her agent and the managers.

Weber & Rush are apt to agree to the voiding of the agreement if La Sylphe will play three weeks for them in Brooklyn during September as the star attraction of one of their burlesque companies, without salary.

Weber & Rush's contract calls for \$200 weekly to be turned over to La Sylphe, with transportation for herself and mother. It was executed in Germany a year ago.

With La Sylphe's success in vaudeville, the managers claim her services are of increased value, and in preference to disposing of the agreement at an advantageous profit, the work-without-pay plan has been submitted. The matter will likely be closed this afternoon.

Another foreign act under contract to the firm, and not disposed to play the time is La Grasses. They have engaged to appear for thirty-five weeks from September 7 under Weber & Rush's direction. The act is now in the West, and will be compelled to live up to its agreement, says Ed Rush.

FRAZEE HAS FIVE.

Chicago, July 23.

H. H. Frazee will have a big string of shows out next season. Five musical productions are on his list—"A Knight For a Day," "The Royal Chef," "The Isle of Spice," "The Yankee Regent" and "The Flower of the Ranch."

Frazee will also star James J. Corbett in "Facing the Music."

CHANGE AT LA SALLE.

Chicago, July 23.

The Hough-Adams-Howard regime at the La Salle has ended—temporarily at least. "Honeymoon Trail" will not return next season as previously announced. A change, both of show and authors, is announced.

"The Girl at the Helm" to open the La Salle's fall season is by librettist Robert B. Smith and composer Raymond Hubbell, who are responsible for "A Knight for a Day."

Cecil Lean and Florence Holbrook will head the cast. Arthur Saunders will be missing, as he goes into stock next season at Los Angeles.

MUSICAL COMEDY IN "VIRGINIA."

Chicago, July 23.

Plans are under way to install musical comedy in the Virginia. It is intended to run musical comedy of two acts, with about five principals and a chorus of ten.

A new production will be made every three or four weeks. Paul D. Howse is backing the project.

The Virginia first opened with musical comedy; shifted to vaudeville, and is now running moving pictures.

Barry and Wolford have contracts for 47 weeks over the United time next season, with two return dates at the Williams houses and Hammerstein's included.

MANAGERS MUCH WORRIED BY ARTISTS' AGGRESSIVENESS

**Martin Beck Issues Statement on the Subject of
Artist-Manager—Harry Mountford, For the
White Rats, Replies.**

The following statement was sent out from the Publicity Department of the Orpheum Circuit this week. It has to do with the published accounts in *VARIETY* for the past few weeks reciting the progress of the movement of the White Rats of America to partly control and operate (through its "investment fund") vaudeville theatres independently of the larger agencies or managers:

So much discussion has been aroused by the recent meeting of White Rats in Chicago and by the radical speeches made by several of the officers, that managers of important vaudeville circuits throughout the country have not hesitated to voice the disapproval of the sentiments so loudly proclaimed. In several of the addresses it was intimated that through organization the artists might trespass upon the managers' province and become theatre owners and public providers, thereby deriving not only a salary for their work but profit in the dividends from the theatres as well. Suiting actions to words, the White Rats have but recently purchased an interest in the Mozart Vaudeville Circuit and actively launched upon the managerial field.

In one instance, in Elmira, they have come in direct contact with Messrs. Keith & Proctor, who are contemplating building a new vaudeville theatre in that city.

The organized vaudeville managers have been awaiting the return of Martin Beck, who arrived from Europe last Friday.

Regarding the subject Mr. Beck said: "If the actor or vaudeville artist tries to invade the manager's province, I should rather see them, for their own good, enter it through the stage. If they have money they wish to invest, it occurs to me that they have just escaped projecting a big, commendable enterprise in not promoting the development of vaudeville acts. There is a fine opportunity in America to place a little capital at the disposal of those who have brains, ideas and enterprise, but not sufficient money to complete the production. Good actors with new and better vehicles have often been known to double their salaries, and vaudeville novelties were never in greater demand than now. This is the artist's mission and this is his opportunity.

"Organization for this purpose of self-improvement, and the advantages which come from concerted action among artists has always met with the managers' approval, for unless the artists and acts now in vaudeville progress and improve they will find the demand for them lessened. No form of amusement in this country has advanced so quickly, and the safe future of vaudeville depends upon the further development of new ideas, some new form of twenty-minute amusement and some brilliant innovations. Unless the artist now employed is ingenious enough to provide these novelties, the source from which they are obtained must be altered, for vaudeville is not to be delayed in its as-

pendancy, and the construction of a composite bill is so elastic that it permits almost endless possibilities.

"My advice to the artist is to study his own offering and to continue to make himself a valuable attraction to the manager, for I have observed that enterprising actors of this type do not find it necessary to sit down in a body and discuss ways and means for obtaining a route, and certainly those with suitable vehicles cannot complain of being poorly paid. There never was a time in the history of show business when the field offered such lucrative returns to attractive material.

"Any organization of actors that tries to invade their employers' field will surely defeat the great fundamental object of the order behind it, and be an unqualified failure. Furthermore, it might turn influential friends into necessary foes."

HARRY MOUNTFORD'S REPLY.

The purport of Mr. Beck's statement having been given to Harry Mountford, the Secretary of the White Rats' Board of Directors, by a *VARIETY* representative, Mr. Mountford dictated the following reply:

It is not difficult to understand the reasons for the manifesto issued this week, regarding actors endeavoring to in a little way own their art and its enterprises. The position of the manager may be briefly summed up as follows: We are the managers, we own the business, and the actor should keep his place; that is, the place we have assigned to him—our servant. He should be always at our beck and call, and should do whatever we wish him to do, and should sign whatever contracts we put before him.

I quote from the words of one of the most important managers in the United Booking Offices: "That is my contract, and the actor can sign it or leave it."

But this is a step further when they tell us that the actor should put all his savings into his act; that is, that the actor should then never have one penny to fall back on, but he must put all his money in his act, which the manager can take or leave just as he pleases.

It is a good business proposition, I don't think, for the manager would say to the actor: "I will engage you and your act at \$200 per week for thirty weeks on the distinct understanding that every cent you chance to save on that tour, if you are lucky enough to play the thirty weeks, must be put into that act, so at the end of the tour you will have no money saved, and you will then have to accept the terms and conditions which I choose to offer you."

In other words, the manager, not satisfied with possessing arbitrary powers of cancellation, arbitrary powers of transfer, now endeavors to dictate what the actor should do with his own money.

This means a draw back to the laudable

ambition of every artist to provide for his old age. The man who studies medicine, who goes through a long course of hospital drudgery, becoming an assistant to some established physician, looks forward to having a practice of his own; the same applies to the lawyer, the same applies to the allied professions, but it must not apply to the actor.

"Oh, dear, no," say the allied interests, "this is a closed field, and no one dare come within the sacred precincts."

One would have thought that the principle of co-operation between the manager and the actor would have been welcomed by any manager of average business ability, for after all what is the manager?

"The play's the thing, whereby to catch the conscience of the king." The actor not only finds the raw material, but works up the raw material and delivers the finished product. The manager simply provides the frame for that product to be presented.

Managers may build beautiful theatres, managers may put on expensive productions, but if they have not got the actor there, our masters and theirs, the paying public, like trolley cars, pass the door.

Is not the great objection on the part of the manager to this scheme begun by the actor due to the fact that in it they see a rising opposition which they can neither down nor buy out?

We do not think this Cassandra-like prophecy would have been issued had the actor been paying his money into their theatres, but because in his own protection and endeavor to obtain an equitable contract, he puts his money into opposition; hence arise these tears.

The actor believes he has an investment in the vaudeville business to-day consisting of hundreds and thousands of dollars, which has been taken from him by these managers in the five per cent. commission for permission to play their theatres, and which has gone toward the managers' expenses in conducting their own business.

On the face of it the actor is investing his money in vaudeville theatres, because he thinks it is a profitable investment, when he considers the rapid rise to prosperity of one or two of the prominent vaudeville managers of the present day. The actor not being quite a fool figures: "If in seven years a manager can rise from the position of one theatre, showing a net profit per annum of \$2,000 to 15 theatres showing a net profit now of something like \$300,000, surely there is a chance or ought to be a chance for me at least to have 'some of the crumbs that fall from the rich man's table,' especially when it is through me these fortunes are accumulated."

The actor is rapidly waking up to what lies before him. He sees now the managers are only booking not from year to year nor month to month, but from week to week. There is no security even in a week's contract. He is not booked for three or four years ahead; he never knows what new whim in the shape of a contract the manager may force upon him, and to protect himself he now looks ahead and provides means for earning his living, when he may be out of an engagement through the caprice of some of the many Jacks in office who encompass the present-day vaudeville manager.

Again the thinking actor clearly sees there is an attempt on foot, an attempt which must be foiled at all costs to cor-

ral the vaudeville business in the United States into one center; he clearly sees what will happen to him then. The manager, or the head of that center will say: "I will give you so much," and if the actor refuses the manager will then say: "Well, leave it or take it, I am the owner of the vaudeville theatres in the United States; you must either accept my terms or starve," and the actor, unless he provides an avenue of escape or an outlet for himself, will have to accept the terms or starve.

The actor knows full well that co-operation and conciliation between labor and capital, that is between manager and artist, produces better performances and more artistic endeavor than a state of subjection and one of enmity, which some of the present managers are trying to foster, and he sees quite clearly by saving some of his money, and placing it in the managerial end of the vaudeville business, he is thereby creating an oasis, a rallying point to which all managers who are sick and tired of the dictatorial manners, the unblushing effrontery and unbusinesslike methods of some of the present heads of this would-be trust will instantly resort to.

The implied threat that the manager, because the actor is trying to put his money into his own business, will resort to the process of manufacturing acts or actors is childish in the extreme. Stars are not made in a day. Managers cannot take chorus girls from Broadway and by putting 20 or 30 of them together replace the individuality of one performer. Even if they could where will they get the material? It is the hardest struggle of the actor's life to produce good new material, and if the actor himself finds that difficult, how much more so will it be for the manager, who cannot even tell a good act when he sees it?

I would say to the actor: "Practice thrift," save as much money as you can, and put your money where you like, because it is only the actor who has money who can refuse the ridiculous terms sometimes offered him, and who can refuse to sign the abominable contract generally placed before him.

In conclusion, if it be wrong for the actor to endeavor to become a manager, to better his position, why don't the present managers carry out their own principles and go back to where they started from? Had the prominent managers of to-day agreed to our modest proposals of arbitration, had they agreed to eliminate from their so-called contract the illegal clauses, this might never have occurred. They have refused the olive branch of peace, conciliation and arbitration, and if the actor now takes steps to protect himself by employing capital against capital, by fighting fire with fire, they should not lay the blame upon the actor; they should lay the blame upon the shoulders of those to whom it rightfully belongs—the managers themselves.

GENERAL CONFERENCE CALLED.

The week of August 3 is said to be the time appointed for a general conference to be held in New York City of all interests concerned in the universal merger of the theatrical business to be promoted by A. F. Erianger, as told in *VARIETY* last week.

Have you caught the Pat Casey "bread line" yet?

MORE GUESSES ABOUT KRAUS.

The directors of the Empire Circuit (Western Burlesque Wheel) this week gave out what was presumed to be the approved route for the opening of the burlesque wheel. It gives the first half dozen weeks of the Wheel time.

To the surprise even of many of the Empire managers there appeared in the list not only the Dewey and Gotham Theatres, which were recently leased by Sullivan & Kraus to a local moving picture concern, but also the Circle Theatre, another Sullivan & Kraus property, which they were supposed to have sub-leased to the Circle Production Company.

No explanation of the presence of these three houses in the burlesque circuit was forthcoming and guessing was lively in theatrical circles.

While all the Empire Circuit managers this week received their contracts for the coming year from the Empire Circuit headquarters in Cincinnati by mail, the usual agreement for "The Rialto Rounders," owned by Dave Kraus, was sent to him by special messenger. Kraus took the contract, executed by the Empire Circuit Company, but up until a day or two ago, had not signed it.

It is presumed "The Rialto Rounders" will play in the Eastern Burlesque Wheel this year. The final papers have passed between Kraus and the Columbia Amusement Company by which Pastor's Theatre and the Gayety, Hoboken, will be stands on the Eastern Wheel. Both are under lease to Dave Kraus. Mr. Kraus will himself manage Pastor's, while Charles Franklyn, last year manager of the "Rialto Rounders," will handle the reins at the Hoboken establishment.

On the Empire Circuit regularly printed routes, likewise, there appears the name of Bridgeport, Conn. The Miner Estate has long been busy in that town building a new theatre, but until the name appeared this week it was not known that it would play burlesque. The Bridgeport stand will, it is said, be ready for occupancy by September 1.

The statement comes from excellent authority that Fox, in spite of the general incredulity among theatre owners in New York, did pay \$90,000 rent in advance for the Dewey and Gotham.

The further one investigated the puzzle the deeper grew its mystery. William Morris, speaking for the vaudeville booking concern which he directs, declared that he held a contract with the Circle Production Company, the sub-lessees of the Circle, which made it imperative that vaudeville should play the house unless he should consent to a release.

On the other hand, when the Empire Circuit managers this week received their individual contracts from the company, the Dewey, Gotham and Circle were all mentioned as houses to be played the coming season and in each case the terms under which the burlesque shows would go in were set forth in detail.

Added to this several managers declared they had had the personal assurances of Executive Committeemen that the three houses would be played. The only person who has publicly spoken of the matter is Rankin D. Jones, the Empire general attorney. Mr. Jones simply declared that Western burlesque shows would play the Sullivan-Kraus trio of theatres and declined to enter into details.

FIRST BURLESQUE OPENING.

Harry and Sim Williams' "Imperials," with Joe Adams, the 44th Street boniface, as the special added attraction, is the first of the burlesque organizations to go into action for the season of 1908-09.

The company leaves New York next Tuesday to open Thursday, July 30, at Altoona, Pa. They play two days there, going to Pittsburg Saturday for a week. They have been booked for other Western Wheel stands until the opening of the regular tour. Joe Adams will remain with them only a few weeks, although Sim Williams, his former partner, will try to have him rejoin the show for another visit at Christmas.

The roster of the "Imperials": Dove and Lee, Gruet and Gruet, Sisters Beardsley, Charles H. Mackie and Company, (12 people), Ida Walling, Harry T. Cooper, Nick Murphy, John Beam, Solly Geinsberg, Harry Lewis, Marie Gruet, Newell Sisters, Madeline Belmont, May Alberta, Hazel Rivers, Rose Meyers, Rose Odell, Mazie Robinson, May Sherman, Nonie Fitzgerald, Flo Walsh, Lottie Culver, Leona Court, Emma Kramer, Eveline Morton, Violet Wood, Little Davis, Kittie Martin and Mamie Lee.

NO BURLESQUE AT UNION SQUARE.

It was officially denied at the United Offices this week that burlesque would play at the Union Square Theatre next season. Moving pictures would continue in the Keith-Proctor house, it was stated, as well as at the Twenty-third Street Theatre throughout the winter.

The denial was occasioned by a report that the Eastern Burlesque Wheel has secured the Union Square for its circuit.

WINPENNY NOT IN EASTERN.

The report about for the past ten days that J. Bolton Winnpenny and the Trocadero Theatre, Philadelphia, managed by him, a Western Burlesque Wheel manager and house, had "jumped" to the Eastern Wheel was denied by a prominent member of the Eastern Circuit this week.

FILL WESTERN GAP.

The four days remaining open on the Western Burlesque Wheel between Des Moines and St. Joseph have been provided for. Closing Saturday night in Des Moines (now a week stand) the shows will play Sunday and Monday in Leavenworth, Kan., and follow with Tuesday and Wednesday in Topeka. This takes them into St. Joe Thursday for three days.

WESTERN WHEEL ENGAGEMENTS.

Chicago, July 23.
The following people have been engaged by Jake Sternad for Western Burlesque Wheel organizations next season: Alen Wightman, Avery and Pearl, Chapman Sisters (Campbell & Drew); Tyson and Brown, Burton and Vass, Glenn Burt, Wells and Sells (Butler, Jacobs & Lowry); John Neff and Carrie Starr, Belle Gordon, Dave and Percy Martin, (Whalen & Martel); Mr. and Mrs. Adams, Revere and Yuir, Murray Simons, Kingaton and Thomas, (William Fennessey); Blanche Gaffney and Girls, International Musical Trio, (James H. Curtin); Patsey Barrett, Colton and Darrow, George Clark, J. Burky, (Frank Calder).

"AIN'T IT AWFUL, ———?"

Atlantic City, July 23.

Billy Hart is putting in a strenuous finish to his summer vacation, and only has time to visit the haunts of his former habitation here occasionally. At such times there is a preoccupied frown upon his face and his brows are drawn together in labored thought.

Questioned as to this unusual phenomena, Hart responds with assumed nonchalance, "O, I'm just writing some new stuff for Bob Manchester."

Hart's vacations were not always thus. In former happy years he spent his summers joyously in telling everybody about the "new and original" show he was to get out for "Bob," then when the get-busy time came around he used to dig up his well-thumbed manuscript of "The Saratoga Belles" and proceed as usual to instruct the company from its pages. But "The Saratoga Belles" is no more. Hart lost it coming to New York a few weeks ago, and although he advertised extravagantly for its return it is still among the missing.

That's why Hart is writing a new piece, and his regrets are many and heartfelt.

MINER BUYS "KITE AD."

Tom Miner has purchased the rights to the use of the kite flying advertising device which has been conspicuous on Broadway for some several months back.

In place of the "dummy" trapeze performer which has made Broadway strollers crane their necks upward, Mr. Miner will use a "dummy" dressed as a ballet dancer and the outfit will travel ahead of the "Sam T. Jack" show to announce its coming in the various stands of the Western Wheel.

GUS HILL CORRECTS.

Gus Hill takes occasion to deny that he was the treasurer of the Washington Gayety (theatre) Co., saying L. Lawrence Weber held that position. Mr. Hill adds he remains a director of the Baltimore Gayety corporation, but otherwise is inactive this summer, the first in many, for which he is thankful, as the rest steps in handily after many years of hustle.

DAZIE'S NUMEROUS OFFERS.

The offers for vaudeville time have been pouring in of late upon Dazie. On Wednesday night William Morris offered the agile dancer \$1,000 weekly, and name her own time, Morris to supply a complete stage set for the "Salome" dance he wishes Dazie to do.

The Keith-Proctor have also entered a bid, outpointing Morris' offer in amount of money. Dazie has reserved her decision.

PEORIA BURLESQUE STAND.

Chicago, July 23.

Peoria (Ill.) makes its debut as a preliminary stand for burlesque. The "Travelers" opens there August 8 and Roger Imhof's "Empire Burlesquers" on August 15.

The latter piece will include in its cast John A. West, wife and "Wolf," Howard and Linder and Marilan and Rosalie, besides being augmented by a chorus of beauty.

THAT EMPIRE ROUTE SHEET.

The Empire Circuit Executive Committee this week distributed to the Western Burlesque Wheel Managers a chart giving in table form the dates for the wheel from August 24 to October 2, inclusive, making the first six weeks of the tour. Since the managers received it they have worked deep furrows of puzzled thought across their usually serene brows.

Instead of having 38 shows as was the original intention the schedule shows the names of 42 with a corresponding number of weeks provided for. Beside the mystery of the Dewey, Gotham, Circle and Bridgeport houses, the managers find in the list the names of three or four shows the ownership whereof they are in complete ignorance.

Two of them are the "Broilers" and the "Ramblers" and a fairly complete canvass of the road managers failed to discover anyone who knew to whom they belonged.

The "Broilers," also the title of a new act in vaudeville, is scheduled to open at the Circle, going from there to the Brooklyn theatre of the Empire, not yet completed. It is possible that the "Broilers" has no real existence and was merely inserted to provide for the uncertainty of the shows playing one of the houses listed.

Among other new names on the route sheet are "Liberty Belles" and "Ducklings." The "Liberty Belles" is to be operated by Frank Pierce with Dan Gracey and George Scanlon in the principal parts. Louie Dacre is putting on the "Ducklings." She will be principal feature in it and will manage the tour, but for whom no one seems to know.

JACK LEVY "IN A HUFF."

Atlantic City, July 23.

Jack Levy, who had a vaudeville show at the Savoy last week, left here in a huff Monday.

He claims to have had a two weeks' contract with Comstock & Gest, but they cancelled the second week. Levy says he lost money, but could have made up the deficiency could he have had the second week. He contemplates bringing suit against the house managers.

ACTS REPORT TO CLOSED HOUSE.

Watertown, N. Y., July 23.

A dark cloud overspread Watertown last Monday morning. Weather prophets declared a terrific storm was in prospect, and it was true, but accompanied by no rain.

Four acts came up from New York with the transportation expense \$7.15 each to report at the Lyric. Each act reported, but there was no one at the theatre to receive, as the house closed for the summer last Saturday.

The ensuing conversation of the acts' members caused the cloud which departed when they left upon the next train homeward bound to inform the booking agent in New York of a few things. He had failed to wire the acts of the house closing.

Karlene Carmen, the child actress, who has appeared in several Broadway plays and also vaudeville in the past, will return to the latter the coming season in "Nuckles," a sketch by Edward Weitzel.

MURDOCK'S MANY BOOKINGS.

Bookings amounting to three times as much in acts and money as have been engaged by him on his three last trips to New York are said by John J. Murdock to have been made since he arrived in New York last week.

The conditions as he found them, stated Mr. Murdock, were favorable to entering into contracts, and the returns have been consequently treble. Mr. Murdock, who books altogether for the western time, did not know the exact amount of money his recent bookings represented, but said they would exceed \$500,000.

ENGLISH COMPANY AND SKETCH.

The first of the Mark Milford sketches will be presented by William Franklin and Company at Poli's, Hartford, August 31, under the direction of Jesse L. Lasky.

Mr. Milford is an English author. Mr. Lasky has secured the production rights to his pieces for this country. The members of Franklin and Company are also English.

TURNIP CATCHING AU FAIT.

To catch a turnip on a fork is a common occurrence. To catch a turnip on a fork held in the mouth, with the vegetable thrown from the tower of the Metropolitan Life building in Madison Square, is a different proceeding, according to Jean Bedini, of Bedini and Arthur.

Mr. Bedini will make the catch during the second week of his engagement at the Fifth Avenue. The act opens there Monday for an indefinite run.

The thrower of the turnip has not been selected. Bedini is on the outlook for a person of prominence. No invitations will be issued, but the catcher expects a crowd of about 10,000 to witness the feat.

HAS BLANEY THIRD AVENUE?

Atlantic City, July 23.

Charles E. Blaney, in talking of his plans, declared that several of his melodramas were scheduled to play the Third Avenue Theatre at the opening of the season.

The Third Avenue played vaudeville several years ago. Since then it has had a precarious existence with 10-20-30, moving pictures and what not. The last heard of it the lessees were trying to show the Burlesque Wheel people what a lovely stand it would make for them. The Wheel managers could not be convinced.

HOUSE SURE FOR ELGIN.

Chicago, July 23.

A new vaudeville theatre is assured for Elgin, Ill. Frank Thielen, of Aurora, who controls the moving picture shows at the Elgin Opera House, is backing the project. The new house will have a seating capacity of 900. Two shows a day will be the policy, and the attractions will be of a higher quality than heretofore seen in that town.

VAUDEVILLE DURING WINTER.

Atlantic City, July 23.

Manager Harry Brown, of the Savoy, is responsible for the statement that after the season of regular shows at the theatre, Comstock & Gest will run vaudeville for the winter season, booked through the United office.

THOUGHT ROCK AND FULTON 4 ACTS

"When Rock and Fulton opened at the Palace, London," (July 6), said Percy G. Williams, the other day, "the audience did not know it was the same act when the drop in 'one' was raised after their 'stuttering' song.

"In London," continued Mr. Williams, "everything is an act. They don't know anything about 'opening or closing in one.' That's Greek to them. The acts there are run off so quickly that when Rock and Fulton after the opening in 'one' came back in the full set, the house thought it was another act.

"This hurt them greatly, and on Wednesday or Thursday of the same week they played the act entirely in the full set without both being off the stage at the same time. The improvement was at once noticed. Miss Fulton had to take out one of her songs. The Palace crowd absolutely didn't know what she was singing about.

"It was the same case with Charlotte Parry at the Oxford," said Mr. Williams. "In 'The Comstock Mystery,' a sketch, it was finally found necessary for an announcer to explain to the audience there were but three persons in the piece, and Miss Parry assumed all the other characters herself. When this was confided to the audience they applauded loudly after each of Miss Parry's impersonations, but previously had no idea of what was going on.

"They are funny over there, the audiences, I mean," remarked Mr. Williams as a reminiscent gleam played in his eyes. "One night I was at the Pavilion seated behind several Englishmen in evening dress. Geo. Robey, Little Tich and a couple of other well known names were on the program, besides a number of acts. One of the Englishmen kept exclaiming 'Oh! you must see Robey, old chap. I do hope he does 'Shakespeare.' He's just ripping in that. Robey's so clever, you know. We must see him in Shakespeare.'

"'Shakespeare,'" said Mr. Williams, "is Robey's best. It is the second number, but no sooner did Robey appear on the stage than this Englishman called out 'Shakespeare, Shakespeare!' and again informed his fellows that 'Robey is just ripping in that, you know!'

After Robey concluded, the explosive chap said, 'Now, come on, we must have a drink and get back in time to see Tich.' 'But there are eight numbers before Tich comes on,' replied one of the party. 'Oh, the deuce, old fellow,' said the leader, 'You don't want to see any of them. You don't know them. Come ahead. We have an hour. Let's take a little walk and drink, then come back for Tich. He's the only one we know. Bother the others.'

When Mr. Williams was asked how an unknown had a chance of making a "hit" before a crowd who wanted to see only their favorites, the manager replied he was blessed if he knew.

VAUDEVILLE FOR PRIMROSE.

Atlantic City, July 23.

George Primrose while here last week denied the report that he intended joining forces next season with Lew Dockstadter to offset the minstrel show being put out by Cohan & Harris.

Primrose stated that he intended to remain in vaudeville for the coming season with his "Dancing Boys."

CHICAGO MEETING AUGUST 1.

Chicago, July 23.

The regular summer meeting of the larger managers interested in the Western Vaudeville Association will take place here next Saturday, August 1.

It was to have been held July 15, but the absence of Martin Beck (who did not return until the 17th) caused a postponement.

Matters affecting western vaudeville and the houses booked by the Association will be taken up. The policy of the Haymarket, Chicago, for next season, will be settled upon at that meeting.

SALARY MADE MANAGERS GASP.

It has fallen to the lot of an American act to establish a new record for high salary in the Circus Schumann, Berlin, if not for all the variety establishments in the German capital. The act is that of the Curzon Sisters, an aerial novelty. They are now appearing in London.

Such enthusiastic reports were received of the number upon its London showing that the Berlin Herr Direktors immediately began bidding for it. Steiner, of the Wintergarten, offered 8,000 marks. Several other Berlin managers offered amounts slightly less. Finally the Circus Schumann people jumped the figure up to \$825 a week (marks 13,200 a month). Bidding stopped then, while all the Herr Direktors gasped for breath and uttered loud noises indicative of shocked and harrowed emotions. Such figures are revolutionary in Berlin.

The Curzons open at the Circus Schumann September 16, and remain there for six weeks.

NEW CO. MAKING START.

The new Barton-Wiswell Company, which now owns the quartet of popular priced shows formerly operated by Gus Hill, begin operations next week with rehearsals for "The Shoemaker." The show, with Lew Welch in the title role, opens August 10.

"Gay New York" will not go into rehearsal until September 15, while "The Smart Set" will make ready August 17, and "McFadden's Flats" August 10.

The latter company has an almost entirely new cast, including Will H. Long, Harry Leonzo, Eddie Dale, Alberf Hayes, Arthur Muller, Ida Burt Laurence, Lottie West Simons, Ed. R. Salter and Speck Brothers.

LEAVITT'S IMPORTATIONS.

M. B. Leavitt furnishes this list of attractions secured by him during his recent European tour for importation to this country: Charlier, who gives a novelty singing and dancing specialty using 24 figures; Odette Auber, Parisian eccentric singer and dancer; Lilly Kowala and her Mysterious Hat, singing and dancing turn during which the artiste makes several changes before the audience, the costumes taken from a hat; Mlle. Lorette and her statue dog, "Ben"; Brookland Sisters, English singers, dancers and character change artistes; Zanfretta and Napio, grotesque comedy musical act; Bertin, "The French Frigoli," lightning change; Sados troupe of jugglers and The Three Christfields, pantomimists.

MY BEGINNING.

BIRD MILLMAN.

(The Millman Trio.)

(The birth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

"An exotically charming, wild, fascinating creature" is the description given by a prominent German writer of Birdie Millman, who was born in Canon City, Colorado, less than eighteen years ago, and who, while she intended following her parents' example, and become a professional gymnast, was rushed into public life at the urgent demand of a manager and stress of circumstances when ten years of age.

Her parents had been doing a double-wire act, using their family name, "The Englemans," with small traveling shows, until 1900, when positions for acts like theirs seemed hard to obtain. While waiting for an engagement they made use of a gymnasium at Alhambra Hall, Chicago, to create new tricks and perfect themselves in those they had been doing. Little Birdie often joined her father in his practice.

One day Mr. Millman answered the advertisement of a small circus for a feature. He had answered many, but this brought a response in the nature of a personal call from the manager's agent at the gymnasium on one of the days the entire family were exercising on the slack wire.

He was so impressed with the young girls' agility and cleverness that he refused to accept the act when he found that she was not regularly a part of the act, although the father offered to do an additional trapeze act, a clown specialty and an outside ascension as special inducements. A family consultation followed. Mr. Millman, now that success has arrived, does not hesitate to admit that a succession of hardships left no alternative to the decision. It was accordingly decided that Birdie was to begin her active public career, and the "Millman Trio" was launched.

Her first appearance was subsequently made with the "Great Melbourne Circus," a wagon show which confined its travels to Iowa, Minnesota and Wisconsin, at a place called Heburn in the last named State. The manager was Harry Wintermute, and he was most of the show himself. He was ticket seller, ring-master, did three different specialties during the performance, and acted as his own boss-canvasman; also master of transportation. The introduction of the Millmans proved a popular acquisition, and the little star, with her parents, were given the distinction of living in the hotels wherever the show appeared, while the others slept and boarded in the wagons.

From '01 to '03 the Millman Trio appeared with Hough & Houston's Railroad Show and the Ferrari & Mundy Carnival Companies. In '04 the act appeared in vaudeville for the first time at Keith's, Cleveland.

Billy Burke "staked" Rosie Dougan to ten cents for an ice cream soda the other day. There were no "ifs, buts or ands" about the gift. Mr. Burke just did it from the goodness of his heart. Rosie picked strawberry ice cream at the soda fountain. It matches her hair.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Sacramento, Cal., July 17.

Editor VARIETY:

We have noticed that in VARIETY's reviews you have always taken particular pains to note originality of tricks or comedy business used in acts; and always mentioned to whom it rightfully belonged if you noticed any one else using the same.

The review we refer to is that of the Chas. Ahearn Cycle Troupe at Henderson's, Coney Island, week July 6. VARIETY mentioned the use of a high-unicycle in that act. And, furthermore, you say similar to the one used by the Fred St. Onge Company two weeks previous to the Ahearn Troupe showing it.

By the reviews we are convinced the two acts mentioned are both using our own original novelty which we produced and called the "Girafficycle."

At different times we have shown the same in New York City. Our last eastern date was played at Henderson's week August 12, 1907. We have always been overlooked as far as receiving credit in VARIETY for being original. This we do not argue, but we do ask for the credit of our own original ideas if they are worthy of mention when some one else is using them and good enough for so many acts to copy.

Hill, Cherry and Hill.

(Hill, Cherry and Hill are correct in the statements made above. During the week of August 12, 1907, *Dash* reviewed the Henderson bill, and said among other comment on the act "Hill, Cherry and Hill have two or three new tricks on the single wheel." From memory *Dash* recollects Hill, Cherry and Hill at that time had a high single wheel, between eight and twelve feet tall, with a saddle at the top, which was in use. He has not seen either the Ahearn Troupe or the St. Onge Company. *Rush* reviewed the St. Onge act and *Sime* the Ahearn Trope. *Sime* also



NAPOLEON OR COOKE?

WILL J. COOKE (CARROLL AND COOKE) wants to know whether this looks like Napoleon. Since the late Augustus Cooke was the greatest stage Napoleon, Will J. is at least holding up the reputation of his namesake in looks as the Great Emperor.

Mr. Cooke had the picture taken at Atlantic Highlands (N. J.) while seated on the beach in a parlor chair. The sailing vessel in the perspective is the original boat in which Christopher Columbus discovered America. It is anchored off the Highlands as one of the permanent features of the resort. This doth Will J. Cooke sayeth.

saw the St. Onge act at Henderson's, and was at Euson's, Chicago, last December, on the stage while Hill, Cherry and Hill were performing as an olio number of "The Morning Glories," but he did not see their entire act. The failure to credit Hill, Cherry and Hill with the introduction of this tall single wheel is due to these circumstances.—Ed.)

New York, July 20.

Editor VARIETY:

Knowing that choosers often claim to be originators, I wish to make the following statement: That we are the originators of our dark stage opening with light effects, etc., and the first juggling act to introduce the same.

Knowing that Dell and Fonda had viewed our act in Boston a year ago I journeyed to Coney Island last week to see their act at Henderson's.

I note in use our idea of opening. Their opening looked so similar to ours that two men behind me remarked they had seen the act at the Orpheum, Brooklyn, naming week we played there. I could not refrain from informing them that this was an imitation of the act they had seen.

I say and say again that the opening of Fonda, Dell and Fonda is a copy from ours, changed around to suit. Should they still deny having seen our act, I refer them to the party they were with.

Will Campbell,
(of The Tennis Trio.)

New York, July 20.

Editor VARIETY:

In Sime's review of an act at Henderson's, Coney Island, last week, he stated our setting was intended for an Oriental effect.

We wish to correct this, as we have nothing Oriental in our setting.

The only things foreign we have are the three Old Holland style lanterns. Ours is an illuminated garden setting.

Fonda, Dell and Fonda.

New York City, July 20.

Editor VARIETY:

In Sime's review of the Brighton Beach bill last week, he said we had for our finish what "must be a copy of Greene and Werner's closing scene, excepting the full stage set." Also that we had copied the dressing of Greene and Werner for the "Zulu" number.

This is not so. For twenty years I have been on the stage as an entertainer, and for the past two years, with my wife, we have been playing as The Kemps.

During the time I have been on the stage I have been making up as a Zulu in one form or another, and the present act we are now giving is an evolution of my single turn.

The particular bit of the "Zulus" we are now doing is a combination of my own and Mrs. Kemp's "Zulu" girl as played by her in Williams and Walker's show "In Dahomey."

All our work is our own. Mrs. Kemp was the original "Zulu" girl in "In Dahomey," and we do not resemble Greene and Werner in dress, make-up or other-

wise as far as this bit is concerned; if any "copying" has been done, it has not been done by The Kemps, and anyone doubting this statement is referred to Mr. Geo. W. Walker, of Williams and Walker, for the verification of it.

Bob Kemp.

London, July 15.

Editor VARIETY:

I wish to call attention to one Dewar, who was last Summer befriended by me. He and his wife had nothing to do, and I gave him a week in the parks, playing his dog act and wire act.

Now this man has, believing I would not present my act in America next season, gone to a number of agents and managers, offering a copy of my original "Pony Act." One was kind enough to notify me of his intentions.

I am booked for America beginning in September with my "No. 2" act, and the "copy" will do me a great injustice.

I regret to write of such an unpleasant matter.

Cliffe Berzoo.

Dublin, Ireland, July 14.

Editor VARIETY:

Note by enclosed clipping from your paper that an Alf. Hall is billing himself as "The Tanglefoot Fellow." Maybe this has been done by your correspondent in Easton unbeknownst to him.

However, we are the only "Tanglefoot" dancers, the title having been used by me for years, and describes an original dance, consisting of ankle-instep contortion and eccentric movements in one routine.

Cnas. (Tanglefoot) Daly.
(Daly and O'Brien.)

Boston, July 20.

Editor VARIETY:

Artists accepting engagements in and about Nova Scotia should be warned. A contract making the party of the first part liable is given, but when Saturday comes the artist receives a long story with only a portion of his salary and the promise the balance will be sent him (which he never gets).

If he fails to accept this offer he will receive nothing, as a rule, for in most cases the party of the first part is merely a figurehead. A lawsuit will do no good.

Then again the agent who books you for such an engagement has it stipulated in the contract that he is in no way liable under such conditions. Being only one of many who have had the same trouble in this country, it is something worthy of observation by the vaudeville artist.

Artist.

(This is one of several letters received bearing on the same subject, but the first to be explicit. The bookings for Nova Scotia time, or a part, are made in Boston. The writer of the above letter did not particularly request that his name be suppressed.—Ed.)

East McKeesport, Pa., July 18.

Editor VARIETY:

There is a chorus girl travelling under the name of Gladys Graham who is not a member of the act of Gray and Graham and never has been. We would be very glad if she would stop using her name in connection with our business title. There is only one Gray and Graham, and we are the originals.

Fred W. Gray.

OBITUARY

OSCAR SCHRAMM.

The "Staats-Zeitung" this week published an account of the suicide at Nurnburg, Germany, of Oscar Schramm, manager of the Apollo in that city. Schramm was also a director of the Lortzing Theatre in Berlin. No cause was assigned for the deed.

O. M. MITCHELL.

Chicago, July 16.

It has been learned that O. M. Mitchell, the ventriloquist, died of consumption at Los Animas, Colo., on May 30.

CLARA LUCHESI.

Chicago, July 23.

Clara Luchesi, mother of Lilyan Crone (Tally-Ho Duo), died in Chicago June 30, at 71 years of age.

JESSIE WEST.

Jessie West, the last surviving child of "Billy" West, the veteran minstrel, died last week in the Williamsburgh Hospital, after several months' illness. Burial services were held Sunday at her late home, 392 South First Street, Brooklyn, interment being made in Evergreen Cemetery. Miss West was 34 years old and had attained some success on the stage, mostly in the legitimate. Some months ago an accident made her retirement necessary. She went to the hospital to be treated and died there after an operation.

She was Mrs. James Coveney, her husband, familiarly known as "Happy Jim" Coveney, is a well-known actor.



"A DARK VISION OF 'SALOME.'"

ARTHUR as "Salome" in the travesty on the much talked of dance **BEDINI** and **ARTHUR** are presenting this (their second) week at the 125th Street Theatre.

Next week (July 27) the act opens at the Fifth Avenue for an indefinite stay.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, July 14.

Ryder Sloan is in London for the week.

Carrie De Mar is booked to open at the Palace in November.

Doc Lothrop, of the Howard, Boston, is in London for a few days.

Mr. Ruez, the Paris manager, is in London looking for acts for his houses.

Harry Masters, late of the Payne circuit, is now in the office of the Gibbons Tours.

The Variety Artists' Benevolent Fund will hold their athletic games on August 12.

Derenda and Green are playing the provinces, after which they leave for the continent.

"Polly Pickle's Pets in Petland," will come to London for pantomime next Christmas.

Burt Shepperd left for Australia last Friday and received a send-off that was almost a riot.

Eddie Clark and his "Widows" are playing two weeks in the provinces, with eight weeks to follow on the Stoll tour.

On Friday (July 10) Alfred Butt, of the Palace, gave a benefit to the Olympic Games. Maud Allan and Margaret Cooper appeared.

Walter C. Kelley has signed for two more yearly engagements at the Palace. The contracts specify a period of eight weeks each year.

The White Rats will hold a scamper at the Hotel Province on July 17. Big Chief Niblo is making arrangements and a time is expected.

A "No. 2" "Futurity Winner" will open at Amsterdam August 15. Paris will see a "No. 3" company of the same sketch that day as well. This will delay the return home of Jos. Hart.

Hallen and Hays are considering an offer of time in Australia.

On July 7 a son was born to Mr. and Mrs. Alfred Butt. Ted Marks has named the boy "the assistant managing director of the Palace Theatre."

Fred Niblo arrived here last Wednesday with a great big smile that hasn't left since his arrival. To say he is pleased at his election to the office of Big Chief of the White Rats would be a mild expression.

Harry Lauder, the Scotch comedian, was at the Hackney Empire last week and a riot. On Friday night before the doors were open for the second show a line of about three hundred people stood in a downpour of rain. Hallen and Hayes, an

American dancing act, were on the same bill with Lauder, having the place before him. This act makes a very good showing, as the comedy always gets to the people and the dancing is bound to catch them. Hayes does a dance that brought the crowds to their feet.

The V. A. F. dinner, held at the Hotel Boulogne Sunday evening, tendered to Joe O'Gorman, Wal Pink and W. H. Clermart, the big noises of the order was a tremendous success. They were all there for the start at 7:30 and from this time, when Joe Elvin, the chairman, started things until 11:15 when the affair broke up, there were very lively doings. The dinner ended only because the law closes everything down at 11 p. m., in London. Messrs. O'Gorman, Clemart and Pink were presented with handsome bejewelled medallions, each responding with a short speech.

LEAVE'S CHINESE SINGER FLAT.

London, July 10.

The Chinese baritone, Lee Chung Foo, is in London, "flat as a pancake." The Chinaman was brought over here from America by Alexander Fischer. Alex is a brother to Clifford Fischer.

Lee Chung Foo says he was guaranteed four weeks on this side on the Moss-Stoll time, secured by Fischer as the latter asserted, through L. Johns, the Moss-Stoll agent, then in New York.

Arriving here Foo played one week, when he learned there were no more contracts for him ready, nor had any further time been issued by the Moss-Stoll offices for him.

TIVOLI, LONDON.

London, July 14.

The bill, week July 6, though weakened by the loss of Marie Lloyd and Little Tich drew the crowds. Among the acts new to the house were Simon and Gardner. Although next to closing on a long bill, the coachman in a tangle with the ladder kept the house in an uproar.

Paul Frankt and Mlle. Collette Origny present a worthless play entitled "La Double Epouvants." There is an actress, a gown, a disrobing scene, a burglar and a revolver in it. The pantomimic sketch was interesting to many. It is new to London.

Mooney and Holbein, Charles Leonard Fletcher, Addie Dorina, Ella Ratford and Gertie Gitana were the other newcomers.

King and Benson are becoming popular at this house, possibly due to the quality of their voices.

Nothing need be said about George Robey, T. E. Dunville or Harry Fragon. Robey and Dunville hand them the laughs; Fragon at the piano could work all night and they would stick.

Frank, Leon, a very good clog dancer with medals, closed the show.

Barney Bernard's sister, Rhoda Bernard, intends returning to the stage through vaudeville next season. It is two years since Miss Bernard has appeared professionally.

PARIS NOTES

By EDWARD G. KENDREW.

Paris, July 14.

This day, being the French national fête, free performances are being given at many theatres and music halls, including the Alhambra, Etoile Palace, Nouveau Cirque, Medrano Circus, Eden Bobino Concert, etc. These expenses are mostly paid by the municipal council, sums ranging from \$350 to \$800 being allowed each hall for furnishing the shows.

Paul Ruez is running his immense open air resort called "Printania," near the Bois de Boulogne (advertised capacity 12,000) on the same lines as former years—at popular prices, with a franc promenade. I have remarked bills stating an entry at 10 cents, but they have evidently changed the price. In any event I got a front fauteuil for Frs. 2.50 (50 cents) and the show was not at all bad for the money. Fräulein Elsa Philadelphia, with her elephant (recently at the Folies Bergère) is the star turn; the Yags and Mary, cyclists, go well; the Three Spisels are extremely funny as knockabouts; Lily Robertson is a French chanteuse, and Darius (late of Parisiana) renders some funny ditties in the same language. Bernard is a sentimental singer who seems somewhat out of place in such a large space. "The Glove of Love," (from Appollo), the Simpson Trio, aerial; Rose de France and her dogs; the Five José This, acrobats, and Sallandri, choerographic act, complete the satisfactory bill. Pathé films terminate.

The wrestling matches at the Alcazar, Champs Elyées, are still the main attraction, and for those who like this "variety entertainment" it is just the sort of thing they will like. Realism was given to the match a few nights ago, when two competitors, after having exhibited their prowess on the stage seriously went for each other and were with difficulty separated.

I hear the Apollo will reopen September 1 under the management of Debasta & Rozenberg. Mr. Debasta was formerly connected with the old Horloge concert, Champs Elyées, where the Jardin de Paris now stands.

Mlle. Claudine Devassy, who up to a week ago was playing the rôle of the commère in the revue at the Ambassadeurs, died very suddenly under an operation on July 7 at the age of 24. The deceased had a brilliant career before her, having come rapidly forward this past winter in the revue at the Bouffes Parisiens.

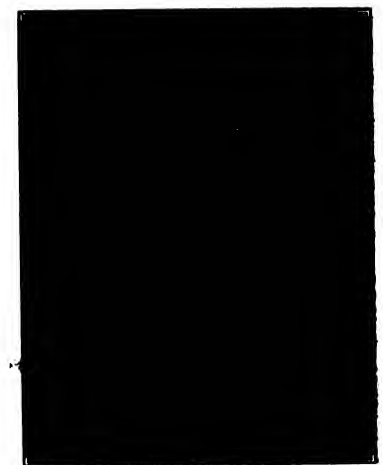
Miss Compton has been engaged for the next Christmas revue at the Folies Bergère. She is a good dancer as well as an excellent comedienne. C. Bannel, director of the Folies, left last week for a six weeks' vacation.

Mlle. Emilienne d'Alenc, well known as a French stage beauty, whose legal name is Mrs. Woodland—for she married the race horse trainer by that name over a year ago—has been robbed

of her famous pearl necklace (valued at \$20,000) and \$985 in notes, while staying with Mme. Arroas, an actress, at Maison Laffitte. For safety sake the valuables were left in the bedroom of her friend during lunch, but when she returned for them the jewels and purse were missing. The police are following up a clue—as usual.

Suzanne Derval, a popular café concert artiste here, has likewise had misfortune. While returning in her motor car to her residence near Paris from the Casino at Enghien, missiles in the form of hard stone—not bouquets—were effectively thrown at her. The police also have this complaint in hand.

"Bruyant Alexandre" (and the name is appropriate) has been forbidden by the Paris courts, on demand of his prototype Bruant, the cabaret singer of Montmartre, to continue to use that witty pseudonym and wear the big boots and corduroy costume so familiar to that personage. Alex Leclerc saw there was money in imitating, so he opened an opposition cabaret, donned the slouching hat and vest of Bruant, and assumed a similar sounding name of "Bruyant"—which means noisy. But the originator (by many years) of the character failed to see the joke. The judge taking the same view. Mr. Leclerc is therefore fined \$386 by default—for he refused to appear to defend the case—and \$10 for each time he assumes the rôle of the boisterous one.



HENRI FARMAN AND M. VOISIN.

HENRI FARMAN is the famed French "aeroplane driver" who has been engaged by an American syndicate to exhibit on this side at a big salary.

M. VOISIN (on the right) is the constructor of Farman's aerial ship.

Farman's new machine is called the "Flying Fish." It weighs about a ton, is 22 yards long, and driven by a Renault motor of 100 horse power. The wind surface is nearly 200 square yards. The pilot's seat is situated inside the framework to the rear of the first three pairs of wings, with the motor in front. There are 10 flat wings—five each side, on a descending plane covered with balloon silk.

James Stewart will come over on the next trip of the "Lusitania." He will open at the Orpheum, Denver. Illness threatened to cause a cancellation of Stewart's engagement over here at one time.

COURT DECISION FAR-REACHING.

Paris, July 14.

The judgment given on July 7 in the moving pictures case (reported by cable at the time) is likely to have a far-reaching effect on cinematograph entertainments. Unauthorized reproductions of operas, dramas, comedies, pantomimes, etc., by means of moving pictures constitute direct infringements in France of author's rights.

The Court, in view of the fact that the case was more of a test one, imposed nominal damages, but declared such cinematographic reproductions to constitute illegal performances and ordered all such films, whenever found, to be impounded and destroyed.

Films or bands reproducing scenes from well-known operas, plays and acts are by this judgment rendered equivalent to printed copies of the music or words of duly copyrighted works. Arrangements will now be made to pay authors a royalty for the use of their plots for moving picture entertainments.

The action was first brought by the heirs of the authors and composer of the opera "Faust," but they were joined by Pierre Wolf, who claimed his play, "Everybody's Secret," was copied in the film "Good Grandpa"; Geo. Courteline recognized "Joseph" as his comedy "Bou-bouroche," and Messrs. Gavault de Cottens and Varney declared a scene of a troupe of acrobats appearing as burglars was taken from their "Papa de Francine."

The entire case is considered even in France as remarkable, particularly concerning the last mentioned count, but, of course, it is easy to see the French Society of Authors was pulling the wires.

IMPROVEMENTS IN COLORED PHOTOGRAPHY.

Paris, July 14.

On July 8 the Eclipse people gave a private show to a party of experts at the institute of civil engineers, in Paris, to demonstrate the improvements made in colored photography. Films taken by the G. Albert Smith system were pronounced a success.

These are colored pictures taken direct on the films from nature, true to life and should boom the industry.

The Lumière Company, who invented the cinematograph almost twenty years ago, and have since made remarkable progress in colored photography, likewise studying the natural colored film question, may have many surprises in store.

With the colored moving pictures shown in daylight the cinematograph will become more popular than ever as an entertainer for all classes.

ONE SHOW A WEEK.

Athens, O., July 23.

Farrell's Amusement Palace here is running only one night a week with its moving picture show. It previously ran all week, but since the business began to drop off, due to the warm weather and other conditions, it was decided to let the place remain dark except on Saturday night, when the usual show is given.

LOS ANGELES' ONE MORE.

Chicago, July 23.

C. C. Chapman will erect a moving picture theatre at Los Angeles. The building will be in the heart of the business district. Capacity 500.

MOVING PICTURES

ANOTHER FLOP TO INDEPENDENTS.

Following the lead of the Unique on East 14th Street, the Princess, a moving picture establishment on 59th Street near the Columbus Circle, this week shifted its source of film supply. Together with this place went another in Brooklyn under the same management.

This movement is said to be partly accounted for by the determined stand of the Film Service Association in its declaration to crowd out the independent film renters.

BRANCHES REGULAR MEMBERS.

It appears from post-convention information that the "distributing offices" admitted to regular membership in the Film Service Association at the New York meeting have all the privileges of charter members. The manufacturers will begin to ship direct to them August 1, by which time the dues and initiation fees are required to be paid.

MOVING PICTURE REVIEWS

"Doctor's Lunch." Unique.

It just seems as though the designer of "Doctor's Lunch" grew tired while writing out his manuscript, and as the manufacturer had started the series, a chance was taken on the conclusion of it. It reaches a conclusion, but before doing so tires the audience as well. Perhaps the designer at one time saw an old-fashioned burlesque show over here, remembering one of the scenes. The comedy is poor enough to justify that suspicion. Goolman's Cats and Dogs give a better show, as the "Doctor's Lunch" tells of the theft of a meal. *Sime.*

"A Lady Who Likes Mustaches." Unique.

It is a pity the picture of "The Lady Who Likes Mustaches" was not further developed in its comic possibilities. The woman in the series has an inordinate admiration for a large mustache, but the film shows but one man with a heavy hirsute adornment. Were the picture lengthened out for many types of the mustache to appear in view, good comedy would have resulted. It is not at all bad, for the idea is at least novel. It is a real laugh to see the girl wave away in disgust the fellow she adored with a mustache when he has shaven himself clean. *Sime.*

"The Astrologer." Unique.

Short and quick is "The Astrologer," manufactured by Gaumont. It is Frenchy with the Frenchman's leaning towards the mysterious in rapid disappearance, change of persons to animals, etc. The astrologer gazes at the moon; the picture halts to allow the audience to gaze at a girl in a frame; resumes again to see the same girl step from the moon, and in her stead in front of the moon-gazer appears a bear, or a wreath of flowers around his neck becomes a snake, and so on ad infinitum. "The Astrologer" was hardly worth while. *Sime.*

"Levitsky's Insurance Policy." Manhattan.

"Levitsky's Insurance Policy" is a poorly chosen subject, for it will offend the Hebrew race. Levitsky has a clothing store and fire insurance policy for \$3,000. He confides to his wife that through poor business, the store had better be burned. Setting shavings sprinkled with kerosene about his place, the clothing dealer removes all personal property. He is about to ignite the shavings as a burglar, who has entered through a window, surprises him. The thief relieves the Hebrew of all his money, and upon leaving the premises, sounds a fire alarm in the front of the store, the firemen entering to catch Levitsky in the act. The hose is then turned upon him. The punishment for the attempted arson would be just in reality, but this series is a caricature, made more so by the announcer at the Manhattan and the poor "faking" of the store's interior. The subject is an unwarranted liberty of the unknown manufacturer in his quest for "ideas." *Sime.*

"Lady Jane's Flight." Manhattan.

The scene of "Lady Jane's Flight" and the costuming is set in the Seventeenth Century, but brought down to date by the Manhattan's announcer, the most versatile yet heard in any picture house. His remarks caused the picture to have a comedy side. It is not strong in detail, execution or general scheme, and the story is simple, simply told. An Earl, brother of Lady Jane, declines his permission to her marriage, so the Cavalier elopes with her, she assuming a boy's costume. They are married through the aid of a ruse perpetrated by an inn keeper, escaping across the river in his boat as the Earl jelly-shakes himself in rage. *Sime.*

"The Directoire Gown." 10 Minutes. Chicago.

"The Directoire Gown" (Essanay) is new and really funny, and a marked relief from the stereotyped "humor." An enterprising theatrical manager to "boost" business selects his fairest show girl, bedecks her with a "directoire" or sheath gown and she starts out on a walk through a busy thoroughfare. What follows is fine for the risibilities. A policeman having arrested a burglar frees him to follow the gown. Several firemen abandon a fire and follow the policeman. Soldiers in a drill break ranks to go after the fireman. Two men on wheels follow the soldiers. Men leave their wives and join the procession. Others jump out of windows for a glimpse. A street astrologer abandons star gazing and focuses his telescope on the fair apparition. The procession finally wends its way back to the theatre and the crowd "falls" for the show, which turns out to be a poor one. The "Directoire Gown" in moving pictures is a "scoop" and a good one. *Frank Wiceberg.*

William T. Grover will be the manager of Morris' American.

"The Old Actor." Unique.

"The Old Actor" is an Eclipse film with a touch of human sentiment running through it. Driven to the extremity of starvation, with a sickly wife and two hunger-knawed children, an old actor seeks employment to be met with rebuff, until he appears upon the quay about to woo forgetfulness in the river. A vision of his wife and children gives renewed effort. He recites in a public restaurant, securing a few coins by passing his high silk hat among the diners. Noticed by a theatrical manager, after a few words the actor is driven to the manager's office, where, after signing a contract, he secures a liberal advance upon salary, returning to his squalid home with food and money. The picture bespeaks a pointed moral to spendthrifts, and while not exactly free from gruesomeness in that it pictures abject poverty and despair, it has been truly set as a possible natural scene. For a comedy contract, it would be a good selection. *Sime.*

"The Girl Nihilist." Manhattan.

"The Girl Nihilist" deals of Russia and Russian scenes presumably, but the transition at the finale to Ellis Island in New York, with a palpable "act" to the scene there, may expose the locale of the country where the pictures were taken. There are some pretty views in the series. It is highly interesting from the opening, gripping at several points. A Russian tax collector calling for his money strikes down a woman of the impoverished family occupying the house, and threatens eviction. The Governor of the District brushes aside a petition for the collector's removal, when the daughter, who is a Nihilist, causes lots to be drawn for the executioner of the Governor. She draws the fatal paper, and hurls a bomb beneath the Governor at the railroad station. Caught by the guards, she is, with her family, banished to Siberia, from which she escapes up a steep mountainside to be next seen at Ellis Island. The brutality in the picture may be overlooked through the universal impression of the Russian. Following the striking down of the woman by the Tax Collector, everyone in the audience would have been delighted if the Russian Empire had been destroyed before their sight. Scenically and otherwise, with one or two faults, the picture is excellent, although seemingly focused at a distance throughout. *Sime.*

The Pearl Sisters will separate next season. Violet will be with Thiese's "Rollickers"; Kathryn goes with the same manager's "Strolling Players." Each will lead the female contingent and be featured. Both were with "The Rollickers" last year.

William Josh Daly of the Morris office is on his vacation.

William Massaud, the Alhambra's manager, is taking a summer rest aboard his yacht. Charles Mussett, assistant manager of the Colonial, is directing the Alhambra in his absence.

Griff, the English juggler, will open for his reappearance Sept. 7 at Proctor's.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"The Delectable Mountain," Fifth Avenue.

Melnotte Sisters and Clay Smith, Fifth Avenue.

"Kountry Kids," Alhambra.

Hoey and Lee, Alhambra.

"Four Jolly Fellows," Henderson's.

O'Malley and Solder, Henderson's.

Potter-Hartwell Trio, Henderson's.

Lorense and Young, Henderson's.

"Thirty Dollars," Proctor's Newark.

Nina Collins, Proctor's, Newark.

Pertina, Proctor's, Newark.

McConnell and Simpson.

"A Stormy Hour." (Comedy).

27 Mins.; Four (Parlor).

Alhambra.

Lulu McConnell and Grant Simpson are playing "The Stormy Hour" each in vaudeville at the Alhambra this week for the first time. Miss McConnell's previous experience has been in musical comedy. She brings to vaudeville good comedy methods which gain her the immediate favor of the audience, made doubly sure by her capital singing of two songs early in the piece. The first about the writer of "Home, Sweet Home" never having been a married man was followed by "I Want a Man," both sung with forceful expression. Miss McConnell recites rather than sings. Her voice is not strong nor highly pitched. In the rear of the orchestra it was with difficulty the dialogue or lyrics could be distinctly heard. The sketch, written by Lester Lonergan, is a simple story of honeymoon jealousy aroused in the husband by discovering a note commencing "My Dearest George," etc., and so on. This is afterwards explained away by the young wife informing her spouse it is but the commencement of a novel, but before this explanation occurs, after a wordy strife between the two, it is agreed they shall separate. Two trunks are trundled upon the stage. The husband and wife gather their belongings about the apartment with intent to leave. The wife jams her own goods and those of the husband into her trunk, leaving him nothing. A teary scene, well handled by Miss McConnell and overplayed by Mr. Simpson, brings them together as a keeper of an insane asylum dressed as a policeman enters to remove the husband to the madhouse, he having mistakenly called up over the phone that depository of persons. The policeman at the Alhambra injured the finale somewhat, he having earlier appeared in the act of the Keeley Brothers. "A Stormy Hour" ran 27 minutes on Monday night, several minutes too long. The talk and business could be reduced to fit the proper stage time, around twenty minutes. Mr. Simpson's performance was well balanced. "A Stormy Hour" is a good comedy act because Miss McConnell is a cracking good little comedienne, a cross between a soubrette and an ingenue. *Time.*

Minerva Coverdale, late of the Weber Co., and last season Dorothy in "The Wizard of Oz," will be with DeWolf Hopper next season replacing Marguerite Clark. Miss Coverdale is under contract to the Shuberts.

NEW ACTS OF THE WEEK

Ned Wayburn's "Broilers" (16).

"Girl Act."

18 Mins.; Full Stage.

Hammerstein's.

The offering of "The Broilers" is a sort of sublimated "chorus girls' contest," "conceived, staged and the participants instructed by Ned Wayburn," as the program has it. As might be expected in an organization where a dozen or more chorus girls come together for solo exploitation, everybody labors over-hard for individual effect, and there is no team work. The turn is cut up into small specialties, there being ten specialties out of fourteen numbers. The proceedings open with a solo, "Sunshine Dane," by Marie Wing Dupree, of "The Ham Tree Company," backed by the other "Broilers" in chorus array, and accompanied by Frances Vaughn, from the "Buster Brown" company on the violin.

Other numbers, all new and some catchy, follow in swift succession, with an occasional dance intervening. "I'll Marry My Affinity," by Helene Davis, developed a rather catchy bit of "audience" business and a whistling "stunt," as the program called it, by Jessica Cree, of the "Vassar Girls," went very well. Miss Cree was one of the few girls who did not seem to be nervous about being all alone on the stage. A medley parody, one of the endless, senseless things that tries to tell a weird story with the words patched up to fit the music of fifty different popular songs, could well have been spared. There is a solitary man in the act. "A chorus man named Bert Kalmar," the program calls him rather slightly. He does rather a fair imitation of Richard Carle and George M. Cohan (e'en at this late day) and exhibits conspicuous ability as an eccentric dancer. Also he is very pink, very youthful, and dresses quite divinely. For the finish, all sixteen of the "Broilers" appear in imitation of Eddie Foy with that comedian's famous song, a number from "The Girl Question," which Wayburn staged. This seemed to hit the audience hard and won enthusiastic applause. The "Broilers" are an active, plump consignment, and when they have worked off their awkwardness, ought to make an entertaining number. *Rush.*

Van Bros. and Jessie Burns.

Musical.

16 Mins.; Full Stage; Close in One.

Brighton Beach.

Jessie Burns, formerly of Frederick Bros. and Burns, fits nicely in the musical specialty given by the Van Bros. Very nearly all of the material employed by the brothers has been retained, the "Chinee money" and the mouth organ bits continuing to call forth much laughter. Miss Burns has a pretty appearance, being especially attractive in a pretty blue uniform at the finish. The comedian wears a comedy military uniform and it would improve the looks immensely were the "straight" end also to dress the part accordingly instead of wearing a sack suit throughout. The music as well as the comedy is entertaining. The addition of Miss Burns has had a good effect, and the act is a big improvement over the former offering. *Dash.*

Earle Reynolds and Nellie Donegan.

Roller Skating.

15 Mins.; Full Stage (Palace),

Alhambra.

With a record as the feature of "A Parisian Model" in the skating scene of that Anna Held production, Earle Reynolds and Nellie Donegan are presenting themselves in New York vaudeville for the initial appearance at the Alhambra this week. It is a "sight" act, with the easy, graceful glides of the skaters on rollers, and it is an interesting number as Mr. Reynolds and Miss Donegan perform tricks on the little wheels one never dreams could be accomplished. Especially did the young woman bring plenty of applause when she performed a buck and wing dance to the music of "Happy Days." One would go often to see Miss Donegan repeat it. She is a wizard on the wheels. Another striking bit the female skater does for a finale is to play "The Merry Widow" waltz perfectly on a banjo while swiftly spinning on her toes. Mr. Reynolds also does some extraordinary spinning on the rollers, while they dance singly, together and execute all kinds of pretty slides and circles. The costuming is entitled to especial mention, becoming a part of the "sight." Reynolds and Donegan in their skating come under the head of a novelty, for it is doubtful if their peculiar classy roller skating can be duplicated. *Time.*

Pandaller and Cahill.

Songs and Dances.

8 Mins.; One.

Henderson's.

A rather frightened expression carried by both boys while they are going through their specialty would seem to indicate this is their first week before a regular audience, if Henderson's crowd may be called "regulars." The singing doesn't count, the boys singing but one song, the time being taken up by single and team dancing almost entirely. The dancing when the present nervousness wears off will compare favorably with other acts of this sort. The dressing could be improved. The uniforms now worn, a sort of cross between a bell-boy outfit and a military school uniform, are not attractive. The dancing received the commendation of the house. *Dash.*

The Vaggies.

Bag Punching.

10 Mins.; Full Stage.

Henderson's.

The Vaggies, man and woman, are a western combination, having their first New York showing at the Coney Island resort this week. The act consists entirely of bag punching, both working "straight." The apparatus is brightly attractive and both principals look well. The woman is easily the equal of any of her sex seen hereabouts in the manipulation of the striking bags, while her partner is showing some of the fastest and cleanest work seen. One or two novelties are introduced. As a straight bag punching specialty, the act will easily do. *Dash.*

"The Auto-Fiends."

18 Mins.; Full Stage (Special Set). Brighton Beach.

Lois Ewell, billed as the one time "Merry Widow," is the feature of "The Auto-Fiends," regardless of the fact the program lays great stress on the costumes, electrical effects and stage settings. The production does not live up to its billing. Productions seldom do in vaudeville, but with "The Auto-Fiends" it seems like a hopelessly weak attempt at putting out a novelty. The act is hardly more than a straight singing specialty for Miss Ewell. Six show girls help more or less in the numbers. Aside from looking well, they do little else. Each has been given a line or two to deliver and this weighs upon them so heavily apparently they forget what else is expected of them. Charlotte Greenwood was the only one of the sextet to inject any life into her work and she stood out strongly against the dead background. The piece is in three scenes. The first is the apartment of Stella Ainsley (Lois Ewell). The program states it was painted by John Young. If it was, it doesn't reflect any credit upon the scenic artist. The second scene is the exterior of an automobile garage, a well painted drop in "One." The third and last (although the program mentions a fourth which does not materialize) has Miss Ewell in a pretty automobile lighted up on a darkened stage. The girls are stationed in "prop" autos, and a back drop shows hundreds of machines with lights shining on their way to the races. Miss Ewell sings a song from the machine, using her headlight on the audience much after the manner of the searchlight number from the "Houseboat" act. The finish is peculiarly weak and abrupt. The machine is released, runs down to the footlights and is drawn back by the girls. The idea very likely was to give the impression that the car was going over the lights. Even had it gone over, the idea could not be called new, as the short-lived "Two Islands" played at the Circle Theatre earlier in the season employed a very well worked bit on the same order. It has also been presented in burlesque. The costumes fall far short for a number of this character; the girls wear the same dresses throughout, simply throwing on auto coats for the finale. Lois Ewell, with the proper backing, might be a satisfactory prima donna. "Auto-Fiends" has little to recommend it as a big act. *Dash.*

Mme. Louise and Her Monkeys.

12 Mins.; Full Stage.

Brighton Beach.

Madame Louise could not wish for a more suitable place than a matinee at the Music Hall to show her performing monkeys. The house on Tuesday was well filled with women and children, who frankly expressed their delight at the animals' antics. Mme. Louise is showing nothing new. The monkeys go through the familiar routine, working easily and quickly. The act as a whole is similar to Raffin's Monkeys. Raffin's act has the advantage of better showmanship, making it look much bigger. There is little difference between the two. *Dash.*

"This" Quartette.

Songs.

12 Mins.; One.

5th Ave.

If four sheath gowns are enough to make a vaudeville number a success then "This" Quartet may be put down as a winner. The quartet is a female singing act, featuring more strongly the latest excuse for bringing Carrie Nation once more into the limelight than they do the singing. It seems as though the newspapers are handing out a "bunk" in devoting columns to the harmless sheath. It would probably cause a flutter to see one on Broadway, although any rainy afternoon would make it look pale. The gown requires a good looking woman with a figure to carry it right. Only one of the four in "This" Quartet looked well and appeared at home in the slit skirt. She was the wearer of the yellow costume, and the only one as well to put any ambition into her work. The singing is of a good sort running entirely to quartet work. The voices blend nicely and the selections are well chosen. The girls are in need of rehearsing. The act fared rather well Monday evening. The house displayed a lively interest in the much touted "sheaths," and until the idea becomes worn out they will undoubtedly continue to interest, if nothing else. *Dash.*

B. A. Rolfe's "College Girls."
Songs and Dances.

20 Mins.; One (Special Drop.)

Alhambra.

Gertrude Barnes, Marie Goodner, Thelma Inge and Marguerite Farrell are B. A. Rolfe's quartet of girls in the producer's latest act; a bully number as the "girl act" runs. "The College Girls" play in "one" all the time, with a change of costume, and Johnny McVeigh in the foreground. The four young women are pretty, good singers and all take care of whatever they have to do very well, even to the girl in a blue dress swinging widely in order that no one shall miss what is beneath the skirts. No one does, but it's seldom people go to vaudeville for this. If Miss Bluedress is desirous of making a generous expose, she should seek a position where tights are the main dressing scheme. Another girl, the second from the left end (on the stage) is a pretty dancer, and the four young women as a whole are about the best of any in their looks and work seen in a "girl act" for a very long while. It was an easy hit at the Alhambra, with some lively music by Mr. Rolfe and topical lines for dialogue and lyrics by Stanley Murphy. There is a light story to introduce the girls. Rolfe's "College" act is a very desirable one. *Sime.*

DUFFY TO MANAGE "RED MILL."

Meriden, Conn., July 23.

When Poli's Theatre opens for the season here, Anthony J. Duffy will no longer be in the position of manager.

He has been signed by Charles B. Dillingham to manage Montgomery and Stone's "Red Mill" Company. Duffy was popular here.

Claire Romaine will appear in the Williams houses during October. Vesta Tilley's engagement with Mr. Williams is conditional upon foreign time being postponed to permit of it.

CIRCUS NEWS.

"101 RANCH" IN RAILROAD WRECK.

Two members of the "101 Ranch" Wild West were killed in a wreck at Dickinson, N. D., and half a dozen others were injured. Three were in a local hospital when the show train pulled out.

The killed were Jack Grant of 1578 Third Avenue, New York, and Harry Nittinger of Philadelphia. Both were terribly crushed and died in the hospital next day.

The accident was caused by the inefficiency of the switching crew. While switching the sleepers on to the rest of the show train the engine hauling the sleepers crashed into a dead train on one of the sidings. The sleeper "Bliss" was telescoped and another sleeper was badly crushed. The people and effects in the two wrecked sleepers were transferred to a box car and at Bismarck the Northern Pacific supplied two new sleepers for the show.

Howard Compton and several others, who were slightly injured, were taken care of in the show's own hospital ward.

HIPPODROME TOP SOLD.

Albert Bode of Cincinnati was in New York this week and during his visit disposed of the equipment of the ill-fated Coney Island Hippodrome Company, which has been in storage in Cincinnati since the circus enterprise blew up early in June.

The big top—said to be the largest in the world—and its seats were sold to Fred Sargent, a carnival promoter, who is organizing a big outfit for a fall tour. The carnival company will play in conjunction with local firemen's benefits and like events. It opens in Newark, N. J., early in September.

The canvas is too cumbersome for use by an ordinary circus playing one day stands, but the Sargent show will remain in each stopping place a week or more. The promoters are in negotiation for several of the big eastern cities, including Philadelphia.

BILLING IN KANSAS CITY.

Kansas City, July 19.

The Barnum-Bailey show played to turnaway business here in spite of the fact the Sella-Floto show is billed for the town August 10. The latter organization is heavily billed.

The Barnum-Bailey train arrived here at 1 p. m. Sunday after a jump of 185 miles, the trip having been made in unusually fast time.

Owing to heavy rainfall Thursday night no parade was given at Washington, Ia. The attendance was big nevertheless.

No word has been heard in New York from the Cole Circus since the reports were printed of its difficulties at Haileybury, Canada, when a coroner's jury recommended that the show be held pending an investigation into the death of an unknown man who was found near the railroad tracks shortly after the circus train had passed. An advance agent who arrived in the city from the West this week, however, reported that he had heard the show had a good deal of trouble with the authorities during its early presence in the Dominion.

DON'T LIKE NEW RATES.

The big printing companies which supply the circuses and other shows with their "paper" are far from pleased at the results of the Detroit convention of the Billposters' Association last week.

The billposters went through their schedule of tariffs and in a large number of towns raised their prices for stands from 1 to 3 cents. The largest number of scale increases occurred in the fourteen and sixteen cent items which have been advanced to sixteen and eighteen cents.

The printers figure that with the billposting scale increased the shows will manage to get along with fewer stands in order to keep within their apportionments, and it is clear to them their business is going to suffer accordingly.

NEW ASSOCIATION PRESIDENT.

Detroit, July 23.

The Detroit convention of the Billposters' Association resulted in the unanimous election of George Chenelle as president. This is a distinct victory for the Western wing of the Association, who nominated Chenelle, a Columbus man. The Eastern crowd did not put up a candidate, Chenelle's election being conceded.

For the Eastern district, including the Middle-Atlantic States, these members of the general Board of Directors were chosen: Barney Link, James Omeal, Alexander Clark, John Robinson, of Philadelphia and Mr. Yeackles.

The last two are new to the directorate. It appears from all obtainable information that the Western dissenters were unable to reduce the number of directors as they announced an intention of doing.

In going over the price lists the scale was advanced somewhat in a number of Western cities.

FRANK FILLIS COMING NORTH.

Frank Fillis, in a letter to a friend in this country, declares he has retired from the circus field in South Africa, where he has been a prominent figure for some years, and contemplates coming to this country to start a riding academy and training quarters.

It was reported from South Africa some time ago that Fillis had gone into bankruptcy. Since then he has been running a small circus and doing fairly well.

CLOWN HEIR TO FORTUNE.

Pittsburg, July 24.

Charles Meredith, of Toledo, a circus clown, believes he is heir to an estate of \$2,500,000. Meredith was met here a few days ago by D. B. Keating, a New York attorney, and told he was the nearest living kin to Richard Blaine, a merchant of Glasgow, Scotland, who had died a few months ago leaving the big fortune.

An English firm of solicitors, said the New York lawyer, had instructed him to find Meredith.

George Rathburn, formerly a member of the Delno Troupe, with the Wallace-Hagenbeck Circus, has left that show and is back in town. He declares the W.-H. has been doing satisfactory business in the Northwest.

MILLER BROS. BACK IN U. S.

The Miller Brothers' "101 Ranch" is playing in the Northwest, having recently come out of Canada after covering the Canadian Northwest with railroad movements, which had been declared impracticable by other showmen.

The two days' stand at Winnipeg was very successful. At Prince Albert, Dan Dix, one of the most daring of the "broncho busters," succeeded in subduing a "bad" horse, which the champion riders of the neighborhood had vainly tried to break. The animal rolled over twice, but each time Dan was aside when it regained its feet. Local interest in the feat was keen.

The show played Calgary on Dominion Day, in conjunction with the Dominion Fair, giving three performances. At this point Mr. and Mrs. Guy Weedeck resigned from the organization, Mr. Weedeck going into business at Calgary.

At Butte there occurred an unusual incident. The Norris & Rowe show was in the town when Millers Brothers got there, rain having prevented it pulling out. When the Wild West outfit got in it was 4 p. m., the train having been delayed by high water. Norris & Rowe sent over a force of workmen and canvasmen to help the Miller people to move baggage and put up the top. Both shows have been over very much the same territory, and this extending of the helping hand from one to another is regarded as an unusual exhibition of good feeling. Both shows are independents.

"BARKERS" WANT A UNION.

Toronto, Can., July 23.

The "barkers," those leather-lunged worthies who lure the passing throngs to the box offices of side show attractions at Scarboro Beach, want to be unionized. This week they invited a regular union organizer to address them, and since then they have framed up a set of rules which are to be used in the formation of an iron-bound organization. Here are a few of the regulations:

All members must wear the same style of frock coats and "plug" hats.

Apprentices and younger members must improve their English.

The band must not be allowed to "butt in" on the "barker's" most glowing sentences.

All aspirants to the "barker's" position must serve an apprenticeship before being accepted as a full-fledged "spieler."

Park managers must be shown that the "barkers" are an important part of their forces and compelled to treat them with consideration.

Ernesto Casey (that name's right, on the square), the popular and gentlemanly "barker" of the Scarboro Hippodrome, is being talked of for president of the organization.

Mr. Tantlinger, who was left in the hospital at Winnipeg suffering from typhoid fever, has recovered, rejoining the "101 Ranch" Wild West.

A car load of fresh stock from the Bliss (Okla.) ranch of the Miller Brothers has arrived for the "101 Ranch" show.

Olive Stokes, formerly of the "101 Ranch," has joined the Dickey Wild West at Milwaukee.

THE MIMIC WORLD.

The Casino summer revue has been running now a matter of two weeks or so and its status is definitely fixed. When an indoor entertainment is able to attract a capacity audience during the mid-summer season in active competition with the lure of the "roof garden," the presumption is unavoidable that heat-driven, habit-ridden New York finds it amused. And well it might, for "The Mimic World" fits the summer mood of Broadway. It's a very light and rather scatter-brained sort of humor that the piece serves up, but July audiences in our town are a bit inclined that way themselves.

"The Mimic World" is a collection of odds and ends—"bits" as they call it in the vernacular—built something like those parody medleys you sometimes hear in vaudeville, with the important difference that the medleys are usually rather dismal while "The Mimic World" is sprightly and amusing from get-away to finish. There isn't a stupid utterance or a labored "gag" in the whole proceedings and if there's any higher commendation than that for a musical comedy production it doesn't occur just at this moment.

Indeed, there is not a great deal of utterances to the show. Its mostly spectacular stage pictures, sprightly "numbers," travesty nonsense, girls—and Grace Tyson, one of vaudeville's McWatters and Tyson. Even in the maze of bewitching femininity Miss Tyson's delightful funmaking stood out. She carried the major part of the comedy, while Irene Bentley ventured only upon an occasional bit of clowning and Lotta Faust contented herself with the business of looking pretty and performing her little duties gracefully, a task for which she is eminently fitted both by nature and her skillful modiste.

The cast reads like a roll call in a St. James building elevator. Vaudeville is spread all over the program and it is worth noticing that it was the variety people that did most for the piece.

Little Seymour Felix (Felix and Caire), did the series of precocious impersonations that have become familiar to vaudeville patrons since the youngsters leaped into prominence a few months ago, and his every appearance was the signal for a demonstration. Miss Caire appeared with him only for the "Roger Brothers," imitation and thereafter lapsed until toward the end of the evening, being very inconspicuous in the interval, except for a solo number from "Miss Hook of Holland."

Then there was Harry Corson Clarke made up in a capital representation of William H. Crane in "Father and the Boys." His handling of the role was an extremely skillful bit of characterization and several little travesties during the piece got their point from the force of his accurate mimicry.

To name only a few of the others, Arthur McWatters, Sam Sidman, Frank Mayne, Dave Lewis, Charles and Nellie King and George W. Monroe were in the vaudeville division.

With such wealth of individual entertainers it is little wonder that there were few dull moments. Specialty followed "number" and "number" followed specialty, until one became rather confused. The producers seem to have set themselves rather too high a pace to follow and in their efforts to keep it up they have somewhat defeated themselves with their own prodigality. One has only so much capacity for being impressed with splendor of stage pictures,

gowns, girls and giddiness and beyond that capacity abundance is distracting.

Pretty much every successful play of the current season came in for good natured joshing. Miss Tyson and Frank Mayne had a capital travesty on "The Thief," a few minutes of delightfully solemn nonsense that made one of the hits of the first act. Mayne was an almost startling double for Kyrle Bellew. William Bonelli got a quantity of clever fun out of "Jack Witchinghour" (a burlesque on John Mason) and Roy Atwell struggled with Lord Dundreary, a rather profitless role. Beside which Bert Von Klein and Dave Lewis played "father's boys" to Clarke's "Crane," and Will West made a noisy "Bridau" from "The Honor of the Family." These players depended largely upon their characterizations for the effectiveness. Not so Monroe. He impersonated nobody but the old George Monroe of vaudeville and elsewhere, giving his specialty in an interval between numbers and generally making himself very useful to the audience.

One whole scene of the second act was given over to a screaming burlesque on "Girls," lasting about twenty minutes. The trio of "girls" were Collins, Sidman and Charles Sharp, who, reversing the original, were woman haters. Their comedy is not too fine or subtle, but following two hours or so of solid laughter the trio did remarkably well with their travesty.

The score of the revue by Ben M. Jerome and Seymour Furst is as light as the purpose of the show. It ran along smoothly, with here and there a catchy melody and nowhere a strain out of accord with the surroundings. The lyrics by Ed Madden and Addison Burkhardt were apt and neatly constructed. Edgar Smith wrote the book.

To go over a list of the musical numbers involves the description of innumerable novel novelties of staging, for which J. C. Huffman and Ned Wayburn receive printed credit.

One of the most striking was a portable Pullman car carried on the stage in sections by the chorus girls and men and unfolded there. This was an incidental of a song called "Phoebe Snow" (Lotta Faust). Among the other musical hits were "Any Old Nag At All" (Arthur McWatters), "All the Stars and Stripes Belong to Me" (Seymour Felix), "Madelmoiselle" (Harry Corson Clarke and Miss Faust), "When Tetravini Sings High F" (Grace Tyson), "Rag Man, Music Man" (Charles King) and "Making Eyes" (Again Miss Tyson).

Not forgetting, of course, quite the most wondrous bunch of show girls, "ponies" and "broilers" you ever saw costumed within an inch of their lives and the solvency of the producers. And also not forgetting a whole dozen or so very, very "sheath" gowns.

Rush.

HAMMERSTEIN'S BIGGEST WEEK.

The week ending last Sunday night at Hammerstein's is the biggest in the history of the Roof's box office.

William Hammerstein would not give out the amount of the receipts for publication. Gertrude Hoffman in the "Salome" dance was credited with having caused the record for the Roof season to be broken.

Quinn and Mitchell are considering a proposal made to elaborate their vaudeville sketch, "The Lemon City Land Agent," into a musical comedy.

BRIGHTON BEACH.

There seems to be no doubt of the Music Hall at Brighton Beach having caught on. Eddie Foy's name may have drawn the large audience into the hall Tuesday afternoon, but the general good bills lately presented are also responsible to some degree.

Mr. Foy was supposed to present a new act this week, but aside from a burlesque of the grave digger scene from "Hamlet" his offering remains as when last seen. Foy hit upon a good idea when he thought of the "Hamlet" burlesque. His name has been connected in the press with the Shakespearean play during the last season. The burlesque lasts about a minute and a half, is funny as far as it goes, but it has not been carried far enough. The grave yard shows tombstones with the names of Gov. Hughes, William Randolph Hearst, William Jennings Bryan and one or two others considered by many to form the nucleus of the "Down and Out Club." An assistant is employed as the grave digger. Mr. Foy makes the famous speech to the skull of Gov. Hughes, in which he hands the Governor a little something on the anti-racing bill, and as there has been no little excitement at the track across the way it is quite an opportune time to spring it.

Montgomery and Moore, in the next to closing position, shared honors with the headliner. It is a good, lively number of the lighter sort. They keep things a burning from the get-away. Miss Moore is a capital soubrette and her ability as a comedienne may land her on Broadway before many moons. Her singing of "Jessie," a la Eddie Leonard (announced), was delightful and several encores resulted. Mr. Montgomery keeps the hot pace set by his partner. His piano playing and clowning come in strongly for their share. The imitation of a school girl playing a selection on the piano, although it gains laughs, is not in keeping with the rest of the work and something should be substituted.

Linton and Lawrence pleased in a mild way. There is a quantity of material in the offering that could be easily bettered. In fact, the players are way ahead of their present specialty. Most of the talk runs to gaging and puning, and not of a very good brand. The piano playing and singing of Mr. Lawrence and the pretty appearance and graceful stepping of Miss Lawrence did the necessary.

Bowers, Walters and Crocker have worked out a very good routine of dancing, acrobatics and comedy. The three make first-rate "rubes" and mix their work up at a lively pace. The finish contains a genuine surprise, and applause is assured in the right place.

The Bessie Valdare Troupe is not working quite as smoothly as usual, due to a couple of new girls in the organization. The dainty appearance of the young women in their becoming costumes add greatly to the offering, making it one of the most interesting of its kind.

"The Auto-Fiends," Mme. Louise and her Monkeys, and Van Brothers and Jessie Burns are under New Acts.

Dash.

"The Memphis Students" are playing at the Alhambra and Hammerstein's this week.

HAMMERSTEIN'S.

A long, winding queue like the grand march at Pastor's Annual Ball, with its head at the box office and its tail out on Seventh avenue, this week, testifies to the permanency of Gertrude Hoffman's sensation on the Victoria Roof. Certainly there was nothing else in the show that could account for the sudden revival of Broadway's interest in the upstairs proceedings. Except for Ned Wayburn's "Broilers" (New Acts), there has not been a change in the bill and the present layout of numbers must by this time be a bit wearisome to the frequenters of the establishment.

Miss Hoffman closes the intermission, a spot which gives opportunity for working up interest in the feature of the show. Before the act opens there is a long wait nicely calculated to stimulate the expectancy of the audience, like the pause the astute circus manager devises just before his "thriller." It has this effect on the Roof. Then an introductory overture, a massive bit of orchestration, puts an added edge upon the keen anticipation of the house, so when the parting curtains finally disclose the figure of the dancer the auditors are all breathless attention. Under the circumstances the arrangement is good showmanship.

There is nothing tame about Miss Hoffman's "Vision of Salome." It's all dizzy, wriggling action, a whirlwind of emotion. Monday it held the audience in strained attention and left it a bit breathless by its daring. The incidentals of the little production are faultless. Even under the handicaps of the roof, the lighting effects are exquisite and the scenic mounting are gorgeous and in perfect taste.

Bissett and Scott open the show. As long as they keep to their dancing they do splendidly, but the introduction of certain foolish performances with the aid of chairs is not worth while. The boys probably count on the "novelty" of the chair dancing to make it interesting, but in this case novelty is but an indifferent recommendation. The pair had much better stick to their dancing on the floor.

The Piccolo Midgets open with a song. One could tell they were singing because they walked down front and their lips moved. Otherwise it never would have been suspected. The acrobatics are interesting and the burlesque boxing bout at the finish, an excellently done bit of clowning, made the little fellows prime favorites.

Countess Rossi was shifted from "No. 3" to "No. 4," and did as well as any one in the early part, thanks to the comedy supplied by Mons. Pauli working to her from the audience. The Countess is a first rate feature for the air, where, if her classy singing receives but casual attention from the audience, her gowns and stunning self are fully appreciated.

"The Memphis Students" give their smoothly-moving dancing and singing act unchanged, and among the other established "regulars" still among those present are the Five Avolos, and Rice and Prevost, the latter closing the show.

Bernardi is going much better than he did upon his opening. It is still the series of impersonations of musical composers that wins him his largest reward, although the exposé of quick change methods makes a good finish.

Rush.

B. A. Rolfe's "Fun in a Boarding House" will open at Trenton, August 17.

HENDERSON'S.

A variety of singing, dancing, juggling and acrobatics make up a bill of unusual merit at Henderson's this week. If an act were selected for leading honors, the palm would probably fall to the Pirascoffs, although the Zingari Troupe and Apdales Animals (held over) would also have to be figured.

The Pirascoffs are giving a finished performance of their novelty juggling specialty. The setting of the table and the quick passing of plates stirred up the house. The finish with the boomerang hats had to be repeated before the audience was satisfied.

The Zingari Troupe repeated success of the many other operatic troupes which have played the house. The singing is a trifle heavy, but of good quality, the audience acting as though they enjoyed it. The violin solo by one of the women also came in for a round of applause.

Apdale's Animals scored a deserved success. There is a conglomeration of animals and each does its allotted bit capitalily. It is a pleasure to watch the trainer handle his pets. There is no using of the whip and each of the animals comes in for a pat or a kind word whenever in reach of the man. The brunt of the work falls upon a brown bear and one of the dogs. There are no waits in the act and there is something doing all the time, making the specialty seem very short when it is quite the reverse. A jump from above the upper tier of boxes by the smallest of the monkeys into the trainer's arms added a little thrill.

"The Surprise Party" did a peaceful "flop" for which no one in particular was to blame. Four girls and a like number of boys are employed, besides a girl who leads the specialty. There is not a redeeming feature in the act. The girls are poorly clad, and make a very bad appearance. The boys are a little better, but this may be simply the contrast. Looking badly is not all, however, their singing and dancing is in the same class. The leader, whom the bunch call "Jessie," looks extremely well, being sort of a pocket edition of Valeska Suratt. She leads two numbers in rather listless fashion, but it would be hard to conceive of anyone putting any life into the hopeless surroundings. Two of the boys threatened to wake things up for a minute with what was a good start to a rather poorly finished dance.

Billy Court is seen hereabouts for the first time since early last season. His Harry Lauder impersonations, still unannounced, do not appear to as good advantage as they did at that time. "She's My Daisy," "I Love a Lassie" and one other not as familiar were given with the talk curtailed probably because of the house; a wise move. The "Silly Kid," the best thing Mr. Court did when first seen, was not given. Aside from a few friendly hands in the rear of the house, Court received very little encouragement.

The Oliver Trio have a capital routine worked out on the tight wire. The two "boys" in the act cross the wire with a speed that brings to mind Bird Millman.

"Those Four Girls" got through at Henderson's, where "girl acts" are always popular. Neither the singing nor dancing is especially praiseworthy, but the girls put plenty of life into their work and the pretty appearance makes up the deficit.

FIFTH AVENUE.

Regardless of how widely the criticisms of Eva Tanguay's work may vary, one thing seems an established fact. As a drawing card in New York she has no equal. The heat on Monday night did not wilt the nerve of the speculators and they were amply repaid for taking the chance. The house was sold out by eight o'clock and when the comedienne appeared, standees were three deep. Miss Tanguay was given her usual welcome and tore off five or six songs to the evident enjoyment of the gathering. Her repertoire remains unchanged, her songs all being in questionable taste about herself and she still gives that silly imitation of her imitators imitating her. Miss Tanguay seems to have lost some weight since last seen on Broadway, and it evidently agrees with her for she is, if anything, livelier than ever.

There was another distinct hit, Jack Norworth. Mr. Norworth has curtailed a quantity of his talk to make room for a couple of catchy songs. His "imitators and kind applause" expose was highly appreciated and the "local" about Eva Tanguay's disrobing stunt caught a hearty laugh. Norworth has gone back to his old standby, the "Owl" song. It remains as big as ever with several new up-to-date verses.

Catherine Hayes and Sabel Johnson in "A Dream of Baby Days" have one or two minor changes. Catherine Hayes gets a goodly amount of fun out of her mountainous proportions. There are one or two bits that seem a trifle rough for the specialty which it would be well to omit.

Francis Sedgwick and Company in "Too Many Husbands" were in third position and fared rather badly due in a large measure to the piece. It is rather an imposition to ask an audience to sit through such a conglomeration of foolishness, on a hot night especially. Sedgwick at times rises above the mediocre as a comedian. His method is a cross between Louis Simon and Willard Simms and while he manages to get his head above water once or twice, for the most part he does a graceful flop with the rest of the proceedings.

Dick and Barney Ferguson were on second and gave the familiar act formerly used by Ferguson and Mack without change. There are several funny bits at the finish and this with the excellent stepping of Dick Ferguson pulled them through nicely.

Jacobs' Dogs headed the procession. Some first rate work is shown and one funny touch repeated several times by the smaller of the animals was a laugh allways. The act could stand a little brightening up as the outfit looks rather mussy from the front.

Swan and Bambard closed the show following Miss Tanguay, and having a rough road to travel. "This" Quartet—New Acts. *Dash.*

The Atlas Comedy Four put over some first-rate quartet work. The comedy end is well taken care of by one of the four in Italian character. The serious recitation which all Italian impersonators deem necessary is not overlooked and as usual is the one weak spot.

The Wiora Trio and The Brittons were also on the program. The Vagges and Pandaller and Cahill are under New Acts. *Dash.*

VARIETY ARTISTS' ROUTES

FOR WEEK JULY 27

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 26 to AUGUST 2, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"G. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

- A
A B C D Girls, Farm, Toledo, Ohio.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., 207 W. 58, N. Y.
Acton & Kloris & Co., 1533 Broadway, N. Y.
Acker & Quinay, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams & White, 236 E. Front, Trenton, N. J.
Adams & Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adels, Box 240, Champaign, Ill.
Addison & Livingston, Palmto Beach, Tampa.
Ages, John, Ringling Bros., C. R.
Abern, Chas., Troupe, Keith's, Philadelphia.
Aberna The, 290 Colorado, Chicago.
Alabama Comedy Four, 233 W. 38, N. Y.
Aibene & La Brant, 212 E. 26, N. Y.
Albani, Woodstock, Vt.
Alberto, Barnum & Bailey, C. R.
Alburus & Millar, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, 253 W. 26, N. Y.
Allan, A. D., 62 Market, Newark.
Allen, Josie, 331 St. Nicholas, N. Y.
Allen, Beale & Violet, 223 E. 14, N. Y.
Allen, Leon & Bertie, Grand Paris, Ky.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
All, George, 319 W. 58, N. Y.
Alme, Mlle., Lakeside Pk., Akron, O.
- B
Auger, Capt., Geo., Empire, Leeds, Eng.
Austin, Claude, 86 No. Clark, Chicago.
Austin, Tosing, Royal, Dublin, Ire.
Avray & Pearl, 623 Wash. Blvd., Chicago.
Ayres, Howard, 530 Ritter, Phila.
Azora, Miss, Barnum & Bailey, C. R.
- B
Bader, La Velle Trio, 323 N. Christiana, Chicago.
Bachman, Marie, Grand, Los Angeles, Indef.
Bacmeister, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat. O., 23 Division, N. Y.
Baker, Chas. E., 72 Morningside, N. Y.
Baker & McIntyre, 3034 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1523 Broadway, N. Y.
Banks, Breasale, Duo, Olympic, Chicago.
Bannack, The, Barnum & Bailey, C. R.
Banta, Bro., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 136 Radcott, Worcester.
Barden & Zeno, Bijou, Brainerd, Miss.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes, T. Roy, and Beale Crawford, 234 Horton, Detroit.
Barnett, John, Midget, Wildwood, N. J.
Barry, Katie, 541 W. 153, N. Y.
Barry & Hughes, Orpheum, Frisco, Cal.
Barry & Wolford, Temple, Detroit.

SEND IN YOUR ROUTE

VARIETY Prints No Route Not Received Direct

- Alpha Trio, travel, Majestic, Denver.
Alpine Troupe, Cole Bros., C. R.
Alzona, Zoeller Trio, 209 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvarez Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Comedy Four, Electric, Kankakee, Ill.
American News Boys Trio, Gen., Newark, Indef.
American Trio, 56 Penn. ave., Newark.
Anderson & Ellison, 812 Chestnut, Erie, Pa.
Andersons, Four, 1222 Waller, Phila.
Angell Sisters, 604 W. New York, Indianapolis.
Apollo Bros., 340 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Araki's Troupe, Wonderland Pk., Milwaukee.
Arrell, Little, Hull, Mass., Indef.
Ardo, Ringling Bros., C. R.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Arzonas, The, 148 W. 68, N. Y.
Arlington Four, Ingersol Pk., Des Moines, Ia.
Armstrong, Grace, Windsor Clifton Hotel, Chicago.
Armstrong & Levering, Family, Lafayette, Ind.
Armstrong & Verne, East End Pk., Memphis.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 120 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburna, Three, 335 Beacon, Somerville, Mass.
Auers, The, 37 Heygate, Southend-on-Sea, Eng.
- Bates, L. Allan, Star, Homestead, Pa., Indef.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Levine, 20, Aldome, Grand Rapids.
Batro & McCre, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 58, N. Y.
Bartlett, Al., Haut's Hotel, Chicago.
Bateman, Tom, Cascade Pk., Newcastle, Pa.
Bartholom's Cockatoo, Elckwick Pk., Water-lou, Ia.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 40 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1635 Gates, Brooklyn.
Be Anon, The, 3442 Charlton, Chicago.
Beyer, Ben & Bro., 1490 Bryant, Bronx, N. Y.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 504 E. 143, N. Y.
Beattie, Juggling, 137 Park, Paterson.
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VERY MUCH IN EVIDENCE IN SHUBERT & FIELDS' "THE MIMIC WORLD," AT THE CASINO, NEW YORK CITY

WHAT THE CRITICS SAY:

"The Hit of the Evening."—Charles Darnton in Evening World.

There was no question about the amusement caused by a burlesque of "The Thief," in which Grace Tyson played the wife with more power than Miss Margaret Illington can ever hope to possess, unless she takes up the study of dramatic art in a gymnasium. Miss Tyson sentenced "The Thief" to thirty minutes of hard laughter. Her grief came in leaps and bounds, and when in the full strength of her grief she throws herself in his lap, he rolled her off and she went to the floor with the hit of the evening. She will surely see her pictures in the papers before she's a week older. Later on she was "making eyes," a la Dressier, in a song that was clever.

"Grace, the Eye Maker!"—Ashton Stevens, New York Evening Journal.

Her name is Grace Tyson, and somebody told me that she would "tone down" in time. In time for what? I hope not for "The Mimic World." She sings her songs as Della Fox used to sing. I mean she sings as Della Fox used to talk. Della Fox, you will recall, used to sing when she talked, and talk when she sang. One can't be too particular about these modern vocal particularities. I mean to afford to cut—especially that part of "The Mimic World" that no manager can afford to cut—especially that portion of her vocal portion that includes the optical classic, "Making Eyes."

"Hit of the Performance."—The New York Clipper.

Grace Tyson, of the team McWatters and Tyson, made the hit of the performance as Mrs. Richard Thief. She has youth, beauty and

talent, and her entry into Broadway theatricals was a distinct triumph for her. In her scene with Frank Mayne, who was Mr. Thief, Miss Tyson aroused the audience to the highest pitch of enthusiasm of the evening, and she proved that she is a real find as a burlesquer. Her song, "Making Eyes," was another treat, and her flashes of imitations were artistic. Arthur McWatters, as Ed Burns, looked and acted the part, and his song, "Any Old Nag at All," was warmly endorsed, as it deserved to be.

"The Most Pronounced Hit."—The N. Y. World.

In the scene from "The Thief," Miss Tyson, a vaudeville actress, whose methods are similar to those of Marie Dressier, the most pronounced hit among the women. Her song, "Since I sang E-Flat," was one of the best, and promises to be popular.

"A Dramatic Jewel."—The New York Press.

There has come into the Casino a dramatic jewel. The effective hit of burlesque was of the revelation scene in "The Thief," wherein Grace Tyson was the exaggeration of the Bernstein lines by (Edgar Smith). It was well sustained, and compelled many an honest laugh.

"Distinguished Herself."—New York American.

Grace Tyson, a tall, slender blonde, distinguished herself in the clever burlesque of "The Thief." Her dramatic movements were delightful and when she faltered in the lap of Mr. Mayne, only to roll to the floor, the scene was most amusing. One of the numbers that scored was "Any Old Nag at All," sung by Arthur McWatters.

New York Herald.

Many novelties in the Casino show, Messrs.

Shubert and Fields bring a live one to Broadway in "The Mimic World."

By far the best bit of burlesque work was that of "The Thief," given by Miss Grace Tyson, and Mr. Frank Mayne received several encores. "The Best."—New York Evening Mail.

The best of the burlesques is the one on "The Thief," in which Grace Tyson positively shone in her take off of Margaret Illington and the character generally. It was capital, done.

The New York Times.

"The Mimic World" contains good features. It introduces burlesque of a number of last season's hit successes, the best of which is "The Thief."

"The Mimic World a Delight for Weeks to Come."—The New York Globe.

Better still was the burlesque of "The Thief," in which Grace Tyson impersonated Margaret Illington.

"She's Clever."—"Zit," New York Evening Journal.

Mimic World, Casino Track.

Grace Tyson is a bunch of magnetism. She's clever from the word go.

Weight 144 Songs Start Finish Great

"Big Hit."—VARIETY.

The big hit is Grace Tyson, of McWatters and Tyson. She simply walked away with the whole show.

"Magnetic."—New York Dramatic Mirror.

The magnetic Grace Tyson, in the burlesque of "The Thief," scored an individual hit. Arthur McWatters furnished his quota of amusement as Kid Burns.

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May, Arthur O., P. O. Box 523, Horman, Okla.
May, Ethel, Casino, Keokuk, Ia.
Maze, Edna, Theatre, Amsterdam, N. Y.
McAvo, Harry, 1515 No. 4, Harrisburg, Pa.
McAvo & May, 30 E. 108, N. Y.
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Report for rehearsals at MUTUAL HALL, 458 NINTH AVE., between 35th and 36th Streets, N. Y., MONDAY, AUGUST 3d, at 10 A. M. Acknowledge this call by letter or in person to S. MYERS, Mgr., 1402 Broadway (Room 620), New York.

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 Beyer, Ben & Bro., Valley, Syracuse, N. Y.
 Breen, Harry, Aug. 31, Columbus, O.
 Casati & Devere, Orkham, Zanesville, O.
 Cassidy, James J., Hippodrome, Ocean City, N. J.
 "Colonial Days," 10, K. & P., 5th Ave., N. Y.
 Cross, Billy, O. H., Augusta, Maine.
 De Velde & Zeld, Rensselaer Pk., Troy, N. Y.
 Edwards, The, 100 W. Stockton, N. S., Pittsburg.
 Emmett & Lower, 2433 Turner, Philadelphia.
 Evans, Louis, Inman's, Coney Island, Indef.
 Fonda, Dell & Fonda, 132 E. 17, N. Y.
 "Fun in a Boarding House," 17, Trent, Trenton.
 Girard & Gardner, Woolworth Roof Garden, Lancaster, Pa.
 Harris, Joe, Regent, Chicago.
 Harris, Charley, Empire, San Francisco.
 Hess, Billy, Inman's, Coney Island, Indef.
 Kennedy, The, 314 N. 23, Birmingham.
 King & Bailey, 152 W. 127, N. Y.
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Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

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 (3).
 Johns, Johnny.
 Jones, Walter.
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 Morelyn, Bettie.
 Mosart, The (4).
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 Mills, Phil.
 Moore, James A.
 MacLamell, Alon.
 Miller, Edgar M.
 Miller, Bert.
 Mainville, B. C.
 Matthes, Hugo.
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 Milliken, Lucy.
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Prideau, Steve (C. O.).
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Quigley, Helen.
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Reeves, James.
Russell, Marion.
Reynolds, John B.
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Redding, Francesca (C. O.).
Bennings & Brown.
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Sherwin, Walter.
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Thropp, Clara.
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Tillic, Edie.
Tully, Gay.
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Travers, Belle.
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Yule, Mabel.
Yeier & Yora.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISNERS.

VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Kohl & Castle, mgrs. Monday rehearsal 9).—The Navellias; E. C. Hers; Lee Kahmar and Company; Armstrong and Clark; Military Octet; O'Brien and Havel; Melville and Higgins; Arlington Four; McLellan-Gillette Trio; Lucrossi and Rasil; Rice and Elmer.

OLYMPIC (Kohl & Castle, mgrs. Monday rehearsal).—Willy Pantzer Trio; Felix, Barry and Barry; A. O. Duncan; Mico and Dabado Sheep; Rice and Cady; Fred Soeman; Rockway and Company; The Parliotts; Sennett and Sennett.

PRIMIER.—Stapleton and Chaney; Gene Lewis; Lane and Hamilton; Mr. and Mrs. Berg; E. Van Hoven; James and Maud Ryan.

GEM.—Bertha Phillips; The Egglestons; Happy Hal Price; The Welshes.

IOIA.—DeLaney and Ostell; The Two Poliers; Heberd and Fuller; May Kirby.

NATIONAL.—Mitchell and Browning; Jennie Mack; Joyce Blum; T. Henderson.

NEW GEM.—Edna Tullian; The Stocktons; Victor Faust; The Sheldons.

LYRIC (Chicago Heights, Ill.).—Tom Gale and Company; Annie Myers; W. S. Kelley; Harwood and Higgins.

NOTES.—The Johnson & Rupert Amusement Company has incorporated at Chicago with capital \$5,000. Incorporated are John R. Johnson, William L. Rupert and Edwin G. Owen. The Langdons have been offered prominent parts in B. C. Whitney's musical comedy, "Jany Junks," which opens in September. They will probably remain in vaudeville.—Smith and Campbell closed their vaudeville season in Chicago last week. They have left for New York to spend the summer.—Kerry Mesgher of the Western Vandeville Association, has faded to the sylvan glades for several weeks.—Therese Jacobs, the singer, has been booked for parks in the Middle West through the William Morris office.—Joe Palmer, formerly of Palmer and Johnson and later associated with Billy Saxton, is recovering from locomotor ataxia, from which he had suffered for seven years. He has just left the Michael Reese Hospital, where he has been for three months. Mr. Palmer expects to return to vaudeville in September or October, with a new partner. He is now living with his sister in the city.—Musical Comedy stock will be installed at the Brooks's, Hammond, Ind., commencing August 3. W. H. Jackson will be the producer.—Went's, the oldest variety theatre in Peoria, will undergo complete remodeling during the summer. Higher class acts will be given there the coming season.—Charles Barton.—The stock is hovering over the "Musical Wolf." It belongs to John A. West and it is probable that a "Musical Wolf, Jr." will be around the act next season.—Charles Gillette, formerly of Coture & Gillette, has joined the McLellens, and the act will be henceforth known as The McLellan-Gillette Trio.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 13: William H. Thomson in "For Love's Sake," the big hit. Fred Slinger, a violinist of marked ability, gave impersonation of famous masters of that instrument. Barry and Hughes had a sketch offering that was well liked. Katie Barry offered a gingery number consisting of song, dance and comedy, which placed her in good standing. The La Vite-Cimaron Trio scored. Holdover: "A Night on a Houseboat."

NATIONAL (Sid Grauman, mgr.).—While all the acts were of a good standard there was a decided drag to the show, as though the numbers had entered into a contest of endurance as to which could hold the stage the longer. Barnes and Ibeut had the snappiest turn, for which they were well rewarded. McWade and May offered a "shop" sketch, entitled "An Emergency Act," that took well. The La Veen-Cross Company, with a strong man as the star, submitted a routine of acrobatics and hand-to-hand balancing in an original fashion but exceeded the time limit. The Okito Family in a well staged act had the closing place with a routine Chinese leggedomain, exceedingly entertaining. The Bothwell Browne "Gale Girls" in songs and dances won favorable mention. Tierney and O'Dell and Rinaldo, the violinist, completed.

WIGWAM (Sam Harris, mgr.).—Harden heavily featured and kept the audience guessing. The Gleasons and Hooligan in their well arranged musical and dancing act gained their ratio of applause. Leon and Adella had a juggling offering that proved taking. McNish and Penfold did very well. Harry Holman, monologist, made a good impression. Franklin Gale and Company in "The Seamstresses" were also there.

BOSTON

ERNEST L. WAITT.

VARIETY Office,
Colonial Theatre Building.

KEITH'S BOSTON THEATRE.—Two holdovers headlined. The Romany Opera and Laddie Cliff. The opera company is in much better trim than last week. The act has been shortened and quickened. George Homan, manager of the company, wishes it made clear that this grand operatic engagement is specially intended for this house only and should not be classed as a vaudeville act, even though the company is headlined as "The greatest vocal organization vaudeville last week." Laddie Cliff gets big recognition and his reputation here is growing hugely. Maude Bancroft and Company have a nifty sketch called "The Advance Agent," unusually good and well played. Chas. and Fanny Van take well.

Pertina in her toe dancing is out of the ordinary. Kelly and Keut, the Reed Brothers on the rings, the Brothers called "The Smiling and Howlett, musicians, and Ethel Batting (local), complete.

PALACE (C. H. Waldron, mgr.).—Frank Finney is almost the whole show in the new burlesque. Pearl Black, Tillie Cohen, Minnie Reinhardt and Ivylyn Vyner in the olio go strong. RUMBOLDT PARK.—Boston City Four, Elmer Sloan, Campbell and Brady and Saona are in the theatre bill.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—"The Naked Truth," with Harry Davenport and Phyllis Rankin featured. It is a miniature musical comedy with Davenport standing prominently throughout. In fact, take Davenport out of it and it would fall considerably. Miss Rankin adds little for her part. The "Village Choir" makes its appearance in a new vehicle called "The Angelus." The singing of the four has always made good here and held up this time. "The Angelus" effect needs re-making. Another new sketch, "The Wrong Room," presented by Julie Ring and Company, proved a very lively little skit, formed on familiar lines, but with some new ideas capitalizing blended, the whole making a first rate number which, however, there was nothing to it but a big hit from the start for Sadie Jansel, also new here. Imitations are becoming tiresome, but there is something about Miss Jansel which makes you forget others. There were flowers and a rousing welcome for Wynn and Lewis on Monday night, the former being a Philadelphian. No better talking act has been seen along this way for some time. The Rooney Sisters, with pretty new dresses and a couple of new songs, met with distinct favor, the dancing at the finish taking them off to warm applause. The big act for the children was Carlisle's Ponies and Dogs, and there was plenty to interest the grown folks. "Left at the Post," presented by Mary Dupont and William Hutchinson, is a rather dreary affair. It is too talky and is further handicapped by Hutchinson, who plays too closely to the character of the man-milliner he is supposed to be. Sunil and Keesmer start things going with their very clever acrobatic and dancing turn. The Harlem Brothers opened with some good acrobatics. In a hard spot on the bill Mildred Flora did as well as could be expected with comedy and wire-walking, the latter being the best, and Zano did some magic. Marion Heyman is under "New Acts."

ST. LOUIS

By RICHARD SPANER.

VARIETY'S St. Louis Office,
322 Commercial Building.

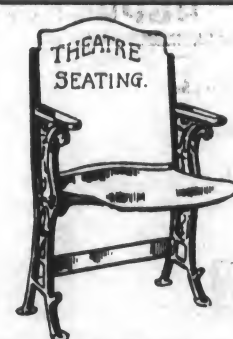
FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Rain and cold nights and the first disposition of the theatre-goers to stay indoors do not seem to have affected attendance at the Highlands, where on Sunday evening a bill as good as any previous ones and better than most was rung up with Gil Brown, comedian and dancer, as the starter. Brown is good in his place, but until he gets a better line of talk he'll have to stay where he is. Masus and Masette have nearly all the local summer laughs copyrighted and own freely on them. Their twenty minutes on the stage proving most hilarious. Laura Howe and her "Dresden Dolls" are a trifle passé. They need mending. Adellina Rottino and Clara Stevens are but little better, the stage waiting at every performance for the wonderful Josett Troupe of acrobats. Cook, the whistler, with his tin mouthpiece is doing "a special" with Cavallo's Band out in the open.

MANNION'S PARK (Mannion Bros., mgrs.).—Frank Mostyn, Kelly and Company are the headliners in a comedy sketch. Flo Adler, always locally welcome, is a close second, and as a singing comedienne has still an unoccupied future. Crawford and Marneg are singers and dancers; Handerson and Rose have a sketch, and Octavia Callahan is the prima donna.

LEMP'S PARK (Bachman & Sons, mgrs.).—The Imperial Minstrels still hold forth here and the park is given over daily and nightly to picares and the like.

ATLANTIC CITY, N. J.

YOUNG'S OCEAN PIER (W. E. Shackelford, mgr.).—Conway's Lithica Band here for four weeks; Kemp Sisters' Wild West Show, Hanley's George Washington, Jr., Minstrels and other attractions doing fine. —YOUNG'S PIER THEATRE (Ben Harris, mgr.).—Nat M. Willis heads, big hit; Josephine Saxe, songs, good; Mr. and Mrs. Harry Thorne, "Tiptown Flats," hit; Paul La. Croly, juggler, immense; Clarence Sisters, great; Blockson and Burns, fine; Goldsmith and Hoppe, musical, fine. —STEEPLECHASE PIER (Giles Clements, mgr.).—Martyne, fire dancer, hit; Bradley and Clark, singing and dancing, good; Jack Symonds, comedian, good; Paulini and Higo, comedy act, good; Rosco and Sims, musical, good; Loretto, dancing juggler, good; Thomas J. Quigley, Ill. songs, as usual.—STEEL



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PIER (J. Bothwell, mgr.).—Haley and Vessella's Band still drawing large crowds. Murphy's American Minstrels, big; James Duka, musical, good; Charles Turner, songs, good; Emmett Welch, Ill. songs, good.—AMERICAN GARDEN (Jack Dunaco, mgr.).—The great Crowley featured again this week and bringing in the crowds; Three Lancashire Lassies, dancing, great; Latal Brothers, equilibrist, fine; Lusier Sisters, fine; Millie Fillet, songs, good; Pauline Hermann, songs, good; Edna Roberts, singing novelty, excellent; Joe Murray, blackface, good; C. L. Mettler, imitations, good; Martin, slack wire, great; Young and Young, blackface, good; Chatterbox Sisters, songs, good; Melrose and Elmer, songs and dances, good; L. Hoffman, juggler, good; Jefferson and Rose, wooden shoe dancers, fine; Percy N. Brown, musical, good; The Dancing Butlers, great; Bally and Picket, barrel jumpers, good; Georgia Nelson, songs, great; Rice and Viola, acrobatics, good; Press Carroll, songs, good.—BOWDOIN'S THEATRE.—"Out of the Depths," still doing good.—NOTES.—A number of the chorus of Fred Irwin's two shows which closed here have put together acts and are playing the American Garden.—Tom Quigley while on his way to the Steeplechase Pier to work, last week, fell and sprained his ankle. He had to be held up by

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GEORGE

MARTIN

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two stage hands" while working that night.—Mildred Gilmore hopped into town last week.—Harry Ethelmer, of "The Ham Tree" company, and his wife are at the Dunlop.—Little Marie Carter is with us.—Al Fields, after his week's work in New York, is back. He has arranged for next week with Ben Harris.—Pat Maddox came in as "first man" ahead of Geo. Emms' Minstrels.—Jack Flynn, assistant manager of Young's Pier, keeps cool clipping coupons.—Eva Tanguay

is booked at Young's Pier for a week in August.—Joe Willard, of Willard and Bond, joined us last week with his wife.—Sam Robinson has left for New York to fix up his show.—Charlie Robinson was here all last week.—Maurice Levi's Band is booked here for three weeks in August.—George McFarlane and Viola Gillette are visiting Mr. and Mrs. Otto Mann.—George Bickel, of the "Follies," came down Sunday.—Tom Lewis dropped in for a few days.—Leo Donnelly left Philadelphia long

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TIME EXTENDED.

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enough for a bath.—Arch Selwyn is making quite a stay.—Pat Reilly's place at South Atlantic is the headquarters for a lot of the crowd.—"The Merry-Go-Round" crowd lived up things a bit this week.—Pat Conway's Band is here for four weeks.—Geo. M. Cohan and his wife are here awaiting the opening of the Minstrels.—The crowd at the Dunlop all wrote letters to Walter C. Kelly, now in London, and mailed them in one envelope.—Ben Stevens, manager of the "Round-

Up," is at Young's.—Cliff Gordon is visiting Bobby North.—Fred Ward and his check suit joined Al Fields.—Fannie Williams goes with the Behman show again.—Jim Cullum and his wife still linger.—Irene Claire has a suite of rooms somewhere.—Frank Orth spent Sunday.—Billy Walsh, of Walsh, Lynch and Company, has written his one-act sketch, "Huckins' Run," into a three-act play, which he expects to present after next season. BIG.

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P. S.—Two of Gus Edwards' acts are at the Alhambra next week: the "Country Kids" and the "Blonde Typewriters." I guess that's going some.

MORE P. S.—"Sunbonnet Sue" is continuing to grow. Everybody who knows anything proclaims this is the prettiest of all Edwards songs.

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayes, mgr.).—Week 13: Joe Kennedy, comedy and scientific skater, excellent; The Crowleys, singing and dancing, good; Miss Walk, ill. songs, pleased.—AIR-DOME (James Kilgore, mgr.).—Stock Company, vaudeville between acts; good shows; excellent crowds.—FAIRYLAND (Melvin A. Hayes, mgr.).—Closed playing vaudeville on the 18th, having only moving pictures remainder of summer. Opening vaudeville early in September.—HARMELING (C. M. Brown, mgr.).—Is being repaired, stage enlarged and new scenery throughout; opening in September. John Robinson is billed here for the 29th.

EASTON, PA.

CASINO, ISLAND PARK (D. E. Segulne, mgr.).—The Shelly Trio, good; Craig and Blodgett, sketch, well received; Lemuels and Lemuels, minstrel duo, scored heavily; Lorena and Young, singers and dancers, bit of bill.—JEWEL, CASINO, NATIONAL and STAR.—M. P. and ill. songs; good business.—NOTE.—Max Spiegel, who will be Wilmer & Vincent's manager here next season, was a visitor here this week.

ELMIRA, N. Y.

BIALTO (F. W. McConnell, mgr.).—May Arthur, Cora Cherry, Minnie Fayette, Mae Collins, Hugh Morton, William H. Holmes and ill. songs and pictures; good bill.—ELDRIDGE (Enoch Little, mgr.).—Bundy's Georgia Minstrels; pleasant.

ELIE, PA.

WALDEMEER PARK (Thomas Maloney, mgr.).—Claudius and Scarlet, good; Carlita Ricard, well received; Zinnell and Boutelle, big hit; Wahlund Tekla Trio, good.—FOUR MILE CREEK PARK (H. T. Foster, mgr.).—The Busch Trio, the hit of the bill; Goforth and Doyle, singing comedians, good; The Reid Sisters, acrobatic dancing, very good; Ryan and White, well received; Mr. and Mrs. Nell Litchfield, "Down at Brook Farm," big hit.—NOTE.—Tom Kershaw is musical director at Waldemeer Park this season.

BRUCE GRONNETT.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeten & Danbaum, mgrs.).—Strong bill. Robert, Hayes and Robert, clever comedy sketch; Rachetta Bros., novelty barrel jumping, good; Joe McGee, blackface, very good; Lasar and Lasar, musical comedy sketch;

Zerne and Zerne, singing and dancing comedians.—HIPPODROME.—(Frank B. Hooper, mgr.).—Has decided to change from vaudeville to comic opera and vaudeville. This week cast of 18 direct from New York. Two hour show at popular prices.—HARRINGTON'S AIRDOME.—A new bill of five acts this week.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. P. and Adams and Western, comedy sketch, very good; Juniper and Hayes, song and dance, good; Brandt and Lorano, comedy, excellent; Sutter and Burns, comedians, good; Sadie Graham, ill. songs, assisted by Joseph Carey, very good; William Barrymore and Company, comedy sketch, excellent.—PURITAN (Bill & Hooper, mgrs.).—M. P. and Frances and Kathryn Kummie, in their original comedy sketch, "Blunders," a hit; Billy Nichols, colored comedian and mimic, good; William San Couch, ill. songs, good.—SCENIC (A. Teran, mgr.).—M. P. and ill. songs by Clara Adams.—LINCOLN PARK (I. W. Phelps, mgr.).—Lincoln Park Opera Company, in "Chimes of Normandy," E. F. RAFFERTY.

FORT WAYNE, IND.

ROBINSON PARK THEATRE (Geo. H. Fisher, mgr.).—Week 13: Clark and Temple, singing and dancing, good; Geo. Fredo, monologue, clever; Bernard and Seelye, musical, very good; Rennee Family, character singers, hit of bill; Great Jarow, magician, good.—MAJESTIC AIRDOME (F. A. Blemer, mgr.).—Rice and Elmer, hit; Great Austins, tambourine spinners, clever; The Holdsworths, singing and dancing, good; Dan Robey, blackface, went big; Frank Jones, ill. songs, good.

GALVESTON, TEX.

ELECTRIC PARK (C. E. Nymier, mgr.).—Week 13: Johnnie Gulise, female impersonator, biggest draw ever in the city; Carmena Sisters, dancers, good; Leo Beers, operatic baritone, favorite.

HAMILTON, O.

NEW GRAND (McCarthy & Ward, mgrs.).—Hilda Thomas and Lou Hall, went big; Fitch Cooper, rural comedian, fine; Wooley and Piers, bar, excellent; La Adella, toe dancer, very good; Martyne and Hardy, quick change, good.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Takesawa Troupe, wonderful acrobats; Five Masons, clever; Alexis and Schall, clever; Ina Claire, imitations, hit; Harry Breen, songs, good; Monsuella and Russell, aerial, free attraction.

JOHNSTOWN, PA.

GOLBE (J. G. Foley, mgr.).—Beginning last week the theatre inaugurated a bi-weekly change of bill, exchanging with Tarentum. Second half of week: Tom Harris, monologue, went well; Billy Moore did well; Venice Trio, musical, fair enough. This week opens with Cook and Wilegand, songs, good; Lawrence Albertia, strong man, splendid; Lucy Wulfsen, contortionist of ability.—LUNA (Phil. Caulfield, mgr.).—Chester Bishop Stock is presenting "The Mortgaged Slave" and "The Convict's Daughter." Harry Rennels, of the Chicago Stock Co., will join next week.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Wallace V. Goodwin, blackface monologue, good; Joe Kennedy, acrobatic skate dancer, pleased; Smiley Sisters, "Those Girls," rural sketch written by Scott Leslie, clever.—NOTE.—The Columbia closed last Saturday for the summer, leaving The Crystal the only vaudeville theatre open.

LEXINGTON, KY.

HIPPODROME (L. H. Ramsey, mgr.).—Herbert Chesley and Company, comedy sketch, good; Gus Gartram, ill. songs, good; L. O. Phillips, musical, good; Nick Russell and Company, in "The Professor's Substitute," good.—MAJESTIC (Arthur Jack, mgr.).—Dorothy Adams, singing and impersonations, good; Tom Brantford, "The Human Band," extra good; Onette, whirlwind dancer, beautiful costumes and good act; Quinn Trio, singing and dancing, good.—NOTES.—William Acery is out once more. He was operated on at the Good Samaritan Hospital.—Arthur Jack,

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Manager of the Oxford Music Hall came down to see me off. As Eddie Clark says: "My word, if I catch you bendin'." (And they sure did catch me in my summer clothes.)

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LOUISVILLE, KY.

WHITE CITY (Whallen Bros., mgrs.).—Another week of good free attractions, consisting of Pozzi, the great Hungarian leader and his challenge band; Cora Youngblood and her sextet of girl musicians, who are of unusual ability. Another excellent vaudeville bill was presented in the Park Theatre. The leading feature was an amusing comedietta by an aggregation of eight comedians, entitled "Henderson's School Boys and Girls." "The Little Sunbeam" is the style of billing under which Miss Sylvia Lake is presented, and she made good the title. Ethel Gilkey has a clever series of songs and imitations. A unique musical act is given by Bingham and Gable. **FOUNTAIN FERRY PARK** (Wm. Ruckman, mgr.).—Another excellent vaudeville bill was presented. The Quaker City Quartet headed the bill; The Howard Brothers with a rattling good act of "flying banjos." "Hints in Solidarity" was presented by Herbert Nobille and Adelaide Marshall. Misses Russell and Church offer an amusing sketch called "From Society to the Bowery." Count De Butz and Brother finish the bill with a clever bicycle act. **AVENUE** (Irving Shlons, mgr.).—M. p.; drawing fair. **HOPKINS** (Eddie Dustin, mgr.).—M. p.

W. L. VANDENBURGH.

MERIDEN, CONN.

HANOVER PARK THEATRE (R. P. Lee, mgr.).—Mr. and Mrs. Harry Seyon, sketch, fine; Ah Sing So, magician, fair; Frances Gerard, prima donna, good; Charlotte Coate and Marguerite, "A Toy Detective," immense; Violet Estell, very pleasing singer; Gaylor and Graff, comedy sketch, fair; Richard Leggett, "Rising Generation," fair; The Sully Family, "The Sult Case," great.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—Solaret, fire and electric dance, leading feature; Quinlan and Mack, dentist and coon, hit; Bradlee Martin Co., "Jessie, Jack and Jerry," good; Vissochi Bros., accordion, scored hit; McKee and Van, blackface comedians, good; Holmes and Holliston, "Looking for Betsy," favorites; Mech International Trio, gymnastics, good.

THOMAS C. KENNEY.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.). Reuniter and Gaudier, and Bennett, excellent; Thom J. Dempsey, fine; Myers and Rosa, clever; Walter Boothman, clever. **NOTES**.—Vic Jerome was here last week. John W. Dewing, the critic, is taking a short vacation among the Rhode Island resorts.

CHAS. B. LACKEY.

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FUN AND MORE OF IT.—An old gentleman reading his morning paper—They stuff his hat full of fly paper—Tease him until he grabs his hat and puts it on—An old maid making herself beautiful proves the next victim—A baby is given some fly paper as an excellent plaything—Interrupted in their sport by the arrival of the other victims. **LOVE HAS ITS CHARMS.**—The boys cover a bench with fly paper—Two lovers looking for a secluded seat, sit on the bench with disastrous results to the lovers—The mischief makers find a sleeping policeman against a lamp-post—They contrive to get fly paper under his feet before their pursuers arrive.

MISCHIEF HAS ITS OWN REWARD.—They spread the gateway of the park full of flypaper—Stretch a rope across the entrance and wait their prey—At the critical moment the hiding boys pull the rope taut and down goes the entire crowd, falling and rolling in the mass of sticky flypaper—Their glee is short-lived—Are captured by the policeman and each victim in turn plasters them over with fly paper from head to foot.

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MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—The LaDorras, ladder balancers, well received; Mrs. Nollie Fears (local), ill. songs; Dolliver and Rogers, singing and dancing, fair; Mr. and Mrs. A. Joy Cobb, in "Does Advertising Pay," pleased; Yull and Boyd, catchy songs, pleased; P. R. Davis, singing and talking, fair; Fox and Foxie Circus Comedians, good.

NASHVILLE, TENN.

LYRIC (F. P. Furlong, mgr.).—Good bill headed by Jarvis and Tudor, in singing, dancing and comedy, great act; George Rye, blackface monologue, went big; May Hamilton, paper queen, liberal applause; Musical Adams, comedy musical act, well received; Mr. Volney, baritone, pleasing.—GLENDALE PARK CASINO (Wm. Bordelmer, mgr.).—"Mad Miller" and Paul, the mystifier, continue to pack the Casino. Miss Davenport's appearance in the new "sheath" gown, is creating a mild sensation.—CRESCENT (W. P. Ruddy, mgr.).—Return engagement of Sig. Reinfield's lady minstrels. Little Isabel Brisdall, a winner.—FIVE RODEOS & WILLIAMS (mgrs.).—Ill. songs by Scotty and pictures.—AIRDOME, Glendale Park (Ely Ridesheimer, mgr.).—M. P.—GRAND (Geo. H. Hickman, mgr.).—Talking pictures. Closed July 18 till Labor Day.—CRYSTAL (Lew Leslie, mgr.).—Closed till Aug. 15. J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.). Monday rehearsal 9).—Very good bill, introducing Fiddler and Shelton, two clever colored boys; Violet Black and Company, good, snappy skit entitled "In the Subway"; Daisy Leon, songs, pleased; "Cecile, the Street Singer," clever singing act; John T. Kelly and Company in the "One Best Bet," good racing sketches; Ed. Morton repeats former success; Harry Clarke and Jessie Brown, assisted by four dancing girls, good with songs, dances and imitations; Baptiste and Franconi, acrobats, good in their line.—ARCADE (L. O. Mumford, mgr.).—Good little show; m. p. and ill. songs; specialties by George Grunewald, baritone; Minnie Hearst, soprano; Arcade orchestra, etc.—OLYMPIC PARK (Wilbur Miller, mgr.).—The Aborn Opera Company.—HILLSIDE PARK (W. E. Thaller, mgr.).—Nodine's Wild West Show with a troupe of Cosacks; fireworks; balloon ascensions; amateur nights, etc.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Carlo's Animals, One Swan and Horse, The Piottis, J. D. Reynolds, monologue, and others.—NOTE.—The attendance at Proctor's and the Arcade has been fair, notwithstanding that they are bucking three parks and the heated spell.

JOE O'BRIAN.

PORTLAND, ORE.

GRAND (Jas. H. Erickson, mgr.).—Week 13: The Riva-Larsen Troupe head bill of wide variety.

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SAGINAW, MICH.

RIVERSIDE PARK CASINO (W. A. Rusco, mgr.).—Hastings and Wilson, acrobats; Fyvie Dench, good; The Bruces, good; Ed. Winchester, musician; Hoyt and McDonald, applause.
MARGARET C. GOODMAN.

SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wells, mgr.).—Week 13: Allen Comic Opera Co., "The Wizard of the Nile."—LYRIC AIRDOME (H. H. Hamilton, mgr.).—The Kenedys, blackface sketch, very good; I. M. Kaufman, rube monologist, excellent and original; m. p. and ill. songs.—BIG TENT AIRDOME (E. Rische, mgr.).—Dr. Stewart and Company, hypnotism.—NOTES.—Dave A. Wells, manager Electric Park, is in Galveston looking after his theatrical interests there.—Ed. Rogers is the new musical director of the Electric Park; John H. Sloana, able pianist.

SHEMANDOAN, PA.

WOODLAND (G. H. Gerber, mgr.).—Four Nelsons, Libby and Tracy, Maddox and Melvin, Buckley and Lamall and Little Ethel.—NOTES.—Basel McHenry, in advance of John Sparks' Old Virginia Railroad Shows, is here.
JACK THUMB.

ST. JOHN, N. B.

NICKEL (Walter Golding, mgr.).—Capacity business.

READING, PA.

NEW BIJOU (Direction S. Lubin).—Needham and Wood, Miss Georgie Nelson, Walley Clark, Thos. A. Mackey and m. p.—GRAND OPERA HOUSE (direction Mecca Amusement Co.).—M. p. and Eckel and Dupree, lynch, banjoist; The Three Vaggs and Grace LaBue.—VICTOR, MECCA, STAR and PARLOR.—M. p. and ill. songs.—CARBONIA PARK.—Lyric Stock Company and Lukens' Lions.—PENDORA PARK.—Blamphin and Hebr.

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.
London Offices: 16 York St., Covent Garden, London, W. O.

HAPPY HALF HOUR (A. K. Mundee, mgr.).—Good business.
PRINCESS (W. Wesley, mgr.).—Vaudeville. Good crowds.
CEDAR, UNIQUE and BIJOU.—M. p.; all report good business.

SYRACUSE, N. Y.
VALLEY (N. C. Mirick, mgr.).—Renssetta and Jettue, good; Hafford and Mantell pleased; The A. B. C. D. Girls, good; Watson and Little, good; Mable Adams, good; Lucy, Lucier and Company went big. SAM FREEMAN.

TERRE HAUTE, IND.
Harrington's Airdome, formerly managed by E. Harrington, was erected in April this year, the front and stage being built of concrete blocks by the Pettjohn Bros., they taking a mortgage on the place for the amount of the bill. Pettjohn Bros. foreclosed the mortgage and the place was turned over to them. They will manage it, continuing to run vaudeville, four acts and motion pictures. Chris Lane, singing and monologue; Gillean and Broce, blackface comedy skit; Goodwin and Lane, comedy playlet; Frank L. Perry, comedian.—FAIRLAND PARK (H. Brenig, mgr.). Fair business.—Gladys Middleton, singing, very good; Kelley, "the Whistling Kid," good; The Warwick, comedy acrobats, very good; Myrtle Orth, singing and dancing, good. ROSS GARVER.

TOLEDO, O.
THE FARM (Joe Pearlstein, mgr.).—Owing to the cancellation of the Gaiety Comedy Four on Sunday, Arthur Deming, who was in Toledo, substituted and scored; Edna Phillips and Company, in "Lost—A Kiss in Central Park," entitled to much praise, their act is a scream all through; The Ben Franklin Trio, cordially received; Verdi Musical Four, neatly dressed and pleasing number; Josephine Davis is a versatile and vivacious little entertainer and Hill and Sylviani made usual hit. Attendance good all the season.—CASINO (J. J. Rosenthal, mgr.).—Four Onnet Sisters, headliners; Mlett's Dogs, well trained; Dave Nowlin, imitations; Hickey and Nelson, laughs; Elite Musical Four, nicely staged act; Forrester and Lloyd, in sing-song.—Business good.—VALENTINE (Caille & Kuskey, mgrs.).—"Talking" pictures and lil. songs to excellent business. There is a new singer at this house who is creating quite a sensation in town, Henry Hutchings. The lectures at the Valentine

have been discontinued although the feature was seemingly much appreciated by the patrons of the theatre.—NOTE.—This week will be the last of vaudeville at the Casino. For the balance of the season musical shows exclusively. "Flora-dora" will inaugurate the change Sunday, 28. SIDNEY WEBB.

WASHINGTON, D. C.
LUNA PARK (C. J. Goodfellow, mgr.).—The chief feature of this week's bill is the appearance of J. Bernard Dyllin, went well; Tom Hebron, although minus a leg, did some wonderful dancing; Marlon and Deane, sketch, clever; Frank Tinney, pianist, singer and dancer, won applause; The De Muths, grotesque and whirlwind dancers, went well; Prof. Lamont, trained cockatoo, completes the bill.—GLEN ECHO PARK (L. D. Shaw, mgr.).—Attendance here continues good on week days, the enforcement of the blue laws by Sunday raids injuring the business on that day.

WATERTOWN, N. Y.
ANTIQUE (L. M. Sueden, mgr.).—Madrid and Morello, sister act, fair; Bobby Curtis, character comedian, scored heavily; Zelma Marston, toe dancer and contortionist, excellent; Parish, ventriloquist, very good; Harold Radder, vocalist; Collins, Brooks and Johnson, sketch, big comedy hit; m. p.—STAR (L. M. Armstrong, mgr.).—The Two Marys, comedy sketch, good; E. E. Brown, vocalist, m. p.—WONDERLAND (J. B. Shaff, mgr.).—Morton and Kahn, comedy musical act, pleasing; W. E. O'Brien, vocalist; m. p.—BIJOU (J. W. Ludlow, mgr.).—Tianita Midgels, fair; Chas. Hildebrandt, vocalist, excellent; m. p.—NOTES.—Lyric, a ten-cent vaudeville theatre, closed the 18th, after six weeks of poor business; no definite arrangements have been made for reopening, but a prominent local man is expected to add this house to his chain of theatres.—Sevengala, the hypnotist, and Minerva organized a vaudeville company here and are playing adjacent towns; Sevengala's exhibition of telepathy and hypnotism is the feature. ADEL.

WILLIAMSPORT, PA.
VALLAMONT PARK STOCK (A. Glasimire, mgr.).—Week 20: "The Army and Navy," last half, "Daddy Nolan," Good business.—LYCOMING.—M. p.—LYRIC.—M. p. and lil. songs by Don I. Garrison; good returns.—NOTES.—Franklyn Ritchie, star of "The Clansman," is

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